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Saturday 1 December 2018

Amateur
Photographer



TESTED

Lumix LX100 II

Why this updated fast-zoom compact is a great choice for enthusiasts

Passionate about photography since 1884

**12-page
BUYING
GUIDE**

613 cameras
& lenses listed
& rated

Creative landscapes

How to use a more **abstract approach** for scenic shots that really stand out

Better street portraits

Capture the spirit of a place when time is short

No more oily rags & spanners

Engineering photo contest shows face of **modern tech**



**Sigma's hot
24-70mm f/2.8**

Why this should be your next workhorse lens

Meet 'The British' Victorian camera ● Best indoor lighting tips

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Photography is a marriage of art and science, and this week's issue illustrates that more than most. Lynne Douglas's impressionistic landscapes are the perfect riposte to those who believe a successful image needs front-to-back sharpness and a full range of tones. They're less about recording the scenes as she saw them, and more about capturing those moments as

she felt them. At the other end of the scale we reveal the winners of the IET photography competition, on the theme of engineering and technology, which demonstrate the power of thinking outside the box. We also bring you murder on the streets of Latin America and portraiture on the streets of Britain, recreate an Irving Penn classic and test two great products from Sigma and Panasonic. Enjoy!
Nigel Atherton, Editor

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magazine

ONLINE PICTURE OF THE WEEK



© MATT PINNER

IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

Foggy Forest by Matt Pinner

Canon EOS 5D Mark IV, 17-40mm, 1.3sec at f/14, ISO 200

This early-morning misty scene was uploaded to our Twitter page using the hashtag #appicoftheweek. It was taken by photographer Matt Pinner. He tells us, 'I knew it would be a misty morning and so I planned to get to a high vantage point to capture the low-lying mist. However, it

was too foggy. I then retreated into the New Forest to see how it looked and spotted an unusual tree in the distance which had a quirky character. I just had to capture it surrounded with a shroud of thick fog. It gives an eerie but beautiful atmosphere of the enchanting national park.'



Win! Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

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If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

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CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 28.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

NEWS ROUND-UP

The week in brief, edited by Geoff Harris



© LEANNE VENNARD

'Positive' photography competition winners

The winners of the CEWE and Mind competition have been announced, with the top prize going to Leanne Vennard's image (above). The 12 winners will have their images compiled into a calendar which will be sold online and at CEWE Photoworld, with £5 from the sale of each going to mental-health charity Mind. See contest.cewe-photoworld.com/cewephotoaward.

Reach for the Skylum scholarship

Editing-software maker Skylum has launched a global photography scholarship in partnership with online photography community EyeEm. Ten photographers will receive US \$1,000 to create their own preset to be sold on Luminar (revenue from sales will be shared with the creator). The deadline for submissions is 2 December 2018. See www.eyeem.com/pages/skylum-photography-scholarship.



The joy of Wex

Wex Photo Video recently came joint second in the *Which?* 2018 online UK retailer survey for best customer service. Some 10,000 *Which?* members were polled, with Wex joining well-known beauty, clothing and technology retailers as the five most popular online UK stores featured in the report. 'These results are testament to the commitment, expertise and knowledge of our employees,' said Wex CEO, Louis Wahl. See www.wexphotovideo.com.

Sony Alpha 9 firmware update

Sony has released a firmware upgrade for its Alpha 9 full-frame, mirrorless camera, enabling photographers to transfer images simultaneously to a named FTP server while continuing to shoot. The Version 4.00 update also increases the number of FTP servers that a camera can be registered with from three to nine; in addition you can send images from a named media slot to a specified file location. See bit.ly/a9update.



Nik Collection updated

DxO is releasing a new version of the Nik Collection, formerly owned by Google. As well as including tools like the Silver Efex Pro black & white converter, the new version is compatible with macOS Mojave and the 2019 versions of Adobe Lightroom, and is available from the DxO website for £59. Those who bought Nik Collection by DxO after June 2018 can update for free. See bit.ly/newnikdownload.



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BIG picture

Portfolio scoops top prize in the 2018 Army Photographic Competition

Professional photographer Corporal Tom Evans won the Army Photographer of the Year title with his portfolio of images portraying military life over the past year.

Tom, aged 33 and from Newbury, also scooped the Best Overall Image prize with this stunning photo of a helicopter hovering above a soldier; it's titled 'Guardian Angel'. Tom is based in Brecon, Wales, and describes his job as a photographer as the best role in the army. He said, 'I get to see the whole army, every trade and every cap badge and see them at work in so many exciting and varied places across the world. That gives us a unique perspective on it all.'



This year's competition attracted 1,500 entries, and was open to all army personnel who take images and videos of soldiers at work or play. Civilians could also enter smartphone images.

Command Master Photographer WO1 Will Craig said, 'This year we have seen more than 1,500 entries, the largest ever seen. There have been some great images. This year's oldest entry was from a granddad aged 80 and the youngest was from a 12-year-old cadet.'

To find out more about the 2018 winners, visit www.army.mod.uk/news-and-events/photo-competition.

Words & numbers

**If a photographer cares
about the people before the
lens and is compassionate,
much is given**

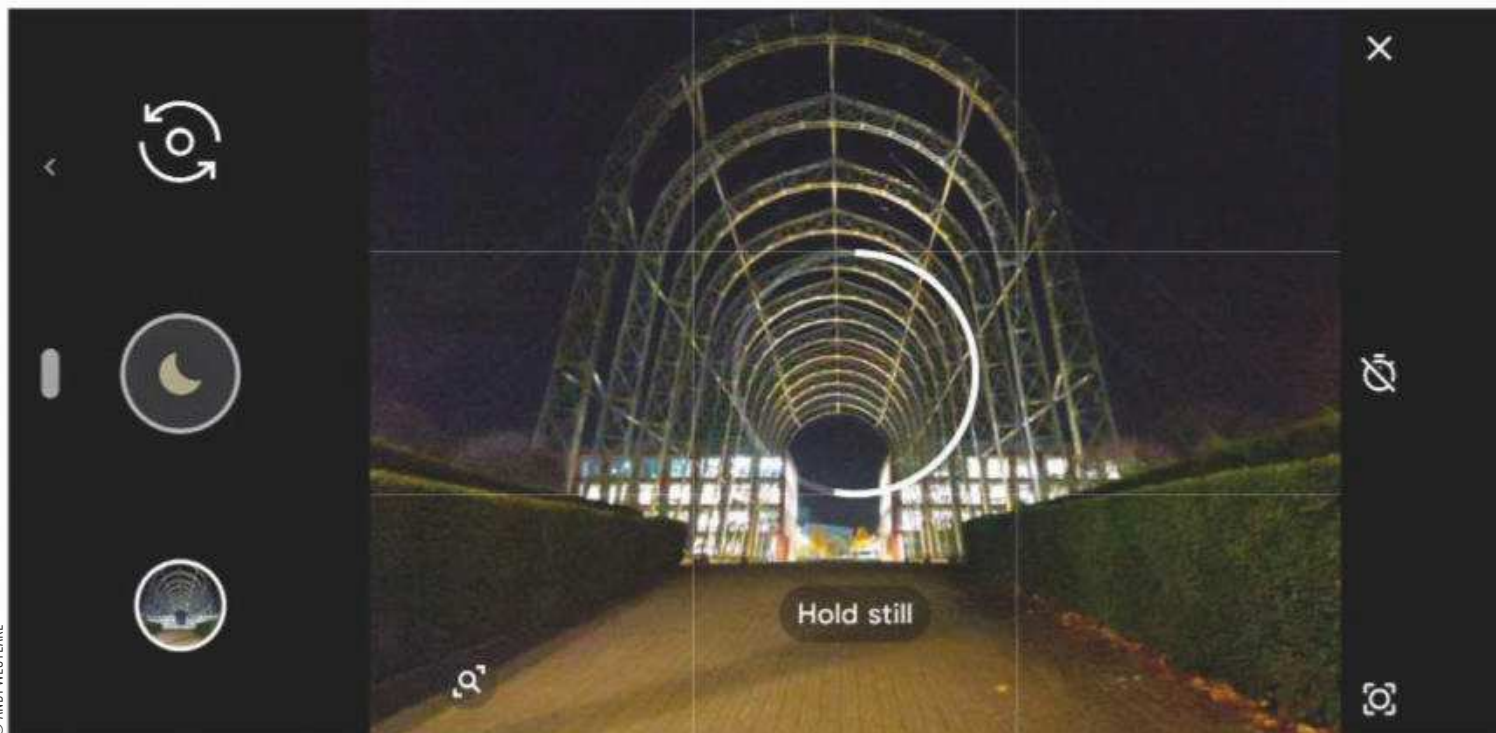
Eve Arnold

US photojournalist (1912-2012)

22%

Canon's share of the
full-frame mirrorless camera
market in Japan.
Sony leads at 67%.

SOURCE: BOM



In Google Pixel's Night Sight mode, a series of short exposures are aligned and blended together to create a final image

'Night Sight' update for Google Phones

GOOGLE has introduced Night Sight: a low-light shooting mode for users of Pixel phones. Available as a free update to the camera app, it allows long exposures of up to six seconds to be taken handheld.

Normally, handheld long exposures end up unusably blurred, as it's impossible to hold the camera sufficiently still. Google's Night Sight circumvents this by taking a series of shorter exposures, then aligning and blending them together to make the

final image. In principle, the final result will be brighter, sharper and more detailed than any individual frame. This is similar to the Night Mode that's available with certain Huawei phones, including the P20 Pro and Mate 20 Pro.

A Motion Exposure Control algorithm decides the total exposure time and the individual frames, based on how much subject movement and hand shake it detects. The device then blends the raw data from up to

15 frames, each with a shutter speed ranging from 1/60sec to 1sec, to give final exposures totalling 1/4sec to 6sec. For the blending process, the image is divided into tiles, which allows moving subjects to be recorded without ghosting or blur. This is all fully automatic, and requires no user intervention.

When you point the camera at a low-light scene, the device will automatically suggest using Night Sight; alternatively, it can be engaged manually from within the camera app. When Night Sight is engaged, the shutter button shows a moon icon. In keeping with Google's point-and-shoot philosophy, the mode is fully automatic: the only available options are a self-timer (3 or 10sec), and the option to select between autofocus or distance presets labelled 'Near' and 'Far'.

Isaac Reynolds, Google's product manager for the Pixel phone, offered some insights into how Night Sight works. The impressive colour output is attributable to an entirely new auto white balance algorithm that's based on machine learning. Rather than trying to detect the lighting type and engage a suitable preset, it has been trained to analyse a scene and output the correct colour balance directly.

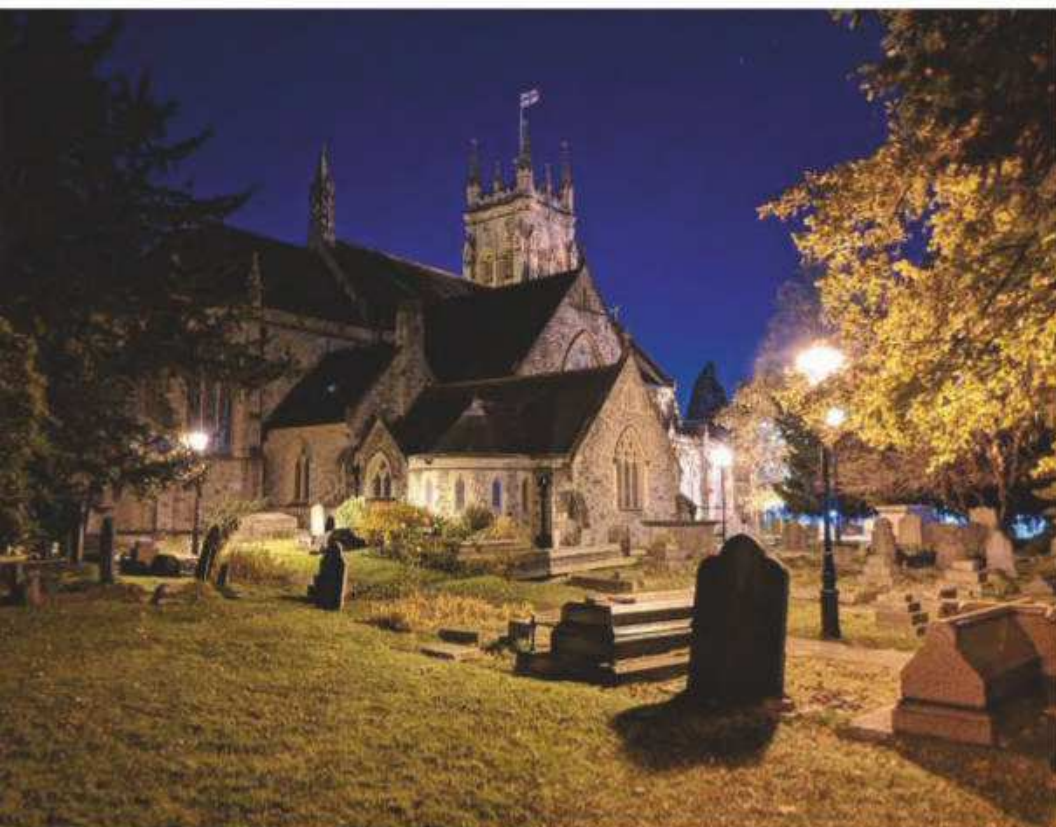
The update is available now; find out more on our website at bit.ly/nightsightdetail.



Handy new reflector/diffuser

LASTOLITE has released a clever lighting device called the HaloCompact, an easily collapsible reflector/diffuser. The 85cm (33.5inch) HaloCompact incorporates a lightweight aluminium frame that quickly slots together, with the reflector or diffuser fabric clipping onto the frame. The frame can be broken down into multiple sections and along with the folded fabric packs into a carry case measuring 6.5 x 27 x 6.5cm and weighing only 335g. This means a reflector/diffuser can always be in a camera bag. A carabiner style clip lets the device be clipped on to your belt if you're without a bag on location.

HaloCompact is available as a double-sided reflector with silver one side and white on the other, and as a two-stop diffuser. Both cost £71.95. See www.manfrotto.co.uk/lastolite.



With Night Sight, you can take up to six-second-long exposures handheld

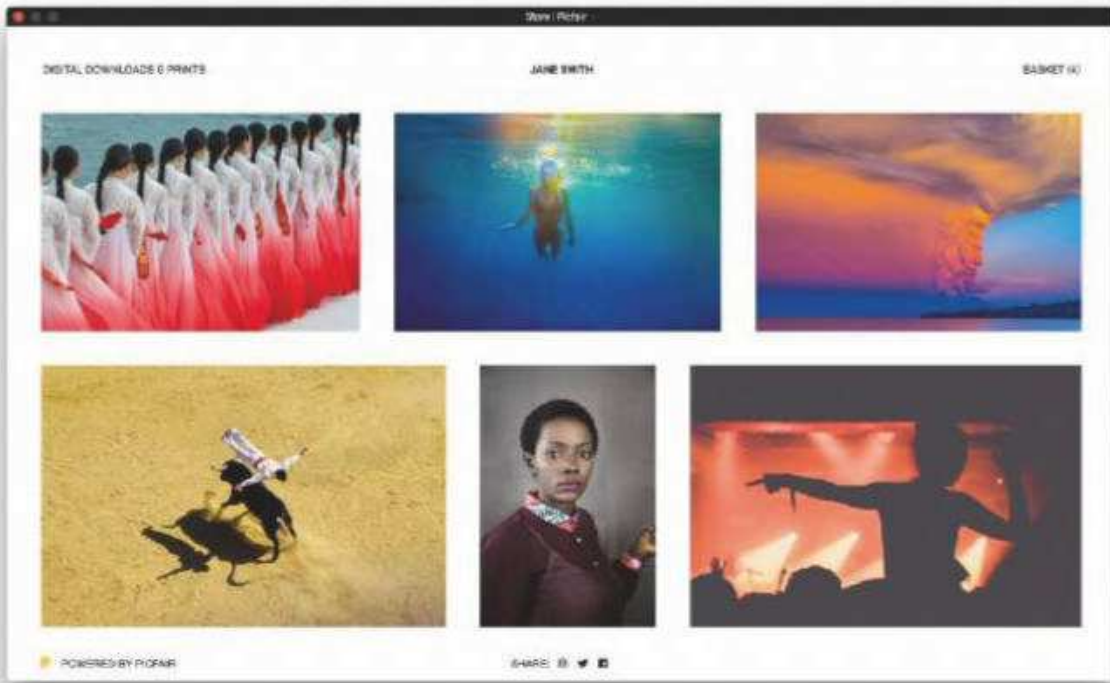


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Picfair lets you set up a personalised photo store

STOCK image specialist, Picfair, has announced a big addition to its 'Stores' product, allowing any photographer to launch their own store selling digital downloads and a range of printed products. The features, released as part of the new 'Picfair Plus', allow photographers to connect their Store to a custom website domain, strip away Picfair branding, organise their images into albums and featured collections, and a number of other customisation features.

'For photographers looking for a simple, fully featured way to sell their

work online, it's a one-stop shop: your own standalone website, connected to a global marketplace,' said Picfair founder Benji Lanyado. As Lanyado stresses, Picfair has always allowed photographers to upload images and set the price, after which the images are available to sell online.

'Unlike traditional stock image marketplaces who keep up to 85% of a photographer's royalties, Picfair adds 20% on top,' he adds. 'Until now, options for photographers looking to sell their images online were expensive and complicated. We'd see our

photographers listing their images on Picfair, and then have a separate portfolio website, and another service that allowed them to take print orders, and yet another service or add-on that actually produced and shipped their prints.'

The Picfair Plus package, starting from £4.99 a month, includes the option to organise your images into collections, choose a featured album to display on your store homepage, connect your store to your own domain, add your social media links, and remove Picfair branding. For full details, see www.picfair.com.

Keen pricing for Sigma telezoom

SIGMA has revealed pricing of the 70-200mm f/2.8 DG OS HSM, a large-aperture telephoto zoom which is part of its Sports range. It is keenly priced for a high-end zoom, costing £1,349.99 – much cheaper than comparable Canon and Nikon glass. The key features include nine F low dispersion glass elements along with one special low dispersion glass element to combat



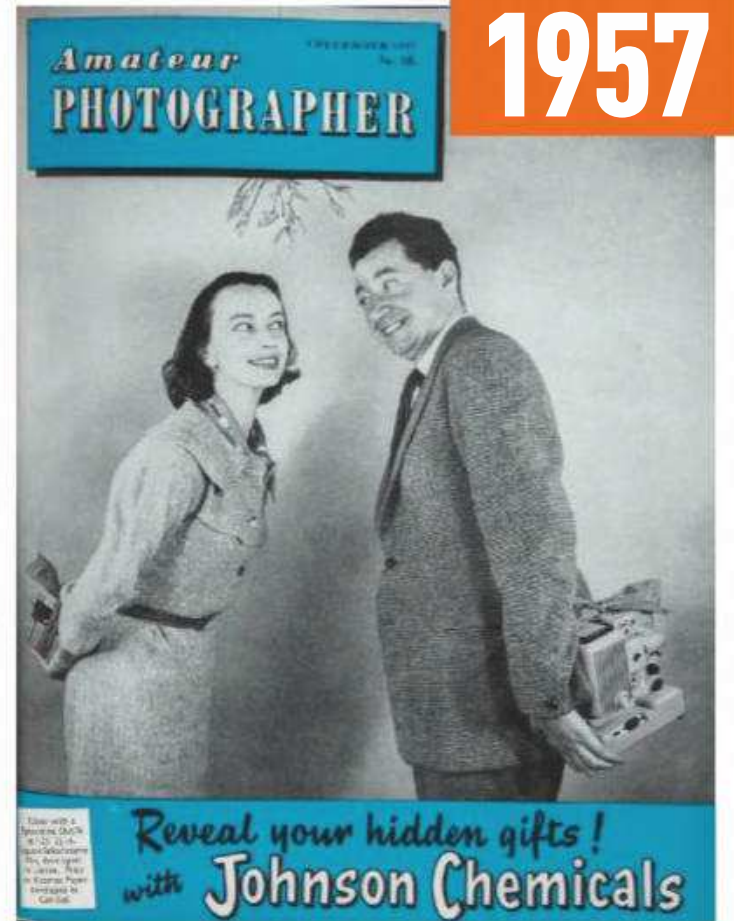
colour aberration. Fast AF is facilitated by an updated Hyper Sonic Monitor that promises high-speed AF, and there's a customisable AF Function button. The lens is dust-, water-, oil- and splash-resistant. A Canon EF mount will be out in December and Nikon F mount will follow in the new year.

This 70-200mm high-end lens promises high-speed AF

For the latest news visit www.amateurphotographer.co.uk

Back in the day

A wander through the AP archive. This week we pay a visit to December 1957



'REVEAL your hidden gifts! With Johnson Chemicals.' We don't write coverlines like that any more (it's probably just as well). Christmas shopping got under way quite early back in the 1950s, as now, so under a rather parsimonious sprig of mistletoe, a very 1950s couple are about to exchange gifts, and we guess, a kiss. The lady appears to be about to get the engine from a flying saucer – but this outlandish-looking gift is a cine camera. We're not entirely sure what the bloke is getting, but his slightly rakish expression suggests it's his lucky day...

Moving quickly on, this issue had a major spread on potential Christmas presents, and there are some interesting bits of photographic archaeology in there. Highlights include a gadget bag from Boots in 'attractive imitation pigskin', while for readers wishing they'd hurry up and make colour photography mainstream, British Pens Ltd was flogging a photographic colouring kit. Animal lovers look away now – another company called Arrowtabs was selling an anti-static brush made from 'specially treated squirrel hair'. Ew!



Xmas gift ideas: colouring kit, gadget bag, anti-static brush

Photo Stories

Danger zone

Photographing the harsh realities of murder leaves permanent emotional scars. World Press Photo award nominee Javier Arcenillas speaks to **Amy Davies** about his project, *Latidoamerica*

Outside of war zones, a number of Latin American cities are ranked as the most violent places on earth. Capturing the haunting realities of these places, where daily life includes the terror of street gangs, murder and thievery, Spanish photographer Javier Arcenillas travelled to Honduras, El Salvador, Guatemala and Colombia for his project *Latidoamerica*.

Placing third in this year's World Press Photo 'Long-Term Projects' category, Arcenillas is a photographer with a diverse academic background. He studied psychology, but most of his photographic inspiration comes from the cinema he also studied. He is drawn towards documentary owing to its ability to directly and intimately connect with the world.

Latidoamerica has a fairly complicated origin. Arcenillas explains, 'I've been working as a photojournalist for years and decided to move to Guatemala. While working for a newspaper, I made photographs concentrating on violence and death. I needed to know more than the typical questions a journalist asks, so I started working with *sicarios* [which roughly translates as hitmen], to tell the story of who the killers are. After that I looked at the victims, then the gangs, and finally at *narcoturismo* ["drug tourism"] – the freaks who go on excursions to contemplate the feats of drug traffickers and criminals. The compendium of the four works gave rise to *Latidoamerica*.'

It doesn't take much imagination to think about the kind of challenges a set of pictures like this might conjure. During the course of this project, Arcenillas came up against horrendous obstacles. 'There are always problems. Politicians try to hide that there is violence. Murderers do not want to be seen – and they can kill you. The police and the army don't allow you to inform, and they intimidate you. The victims are afraid and flee from you. Society lives with distrust, so your camera is a suspicious tool. I have been robbed, arrested, threatened, shot at and attacked.'

Not only are the situations that Arcenillas places himself in incredibly dangerous, but they also leave a lasting emotional impact – but for

him, this is important. 'I do not like reporters who go to a place and once they know what the story is and they have their images, they disconnect and go to something else. I need time to process. I have to know, understand and evaluate if my images are within the stories I want to tell. That takes time and analysis.'

Sensitive approach

'Approaching people's problems transforms you, but far from making you "hard", it makes you more sensitive to reality. The negative is that this frustration can have consequences. Anguish enters your life, taking you to personal places that otherwise you wouldn't go to. They can make you fail your social and personal life.'

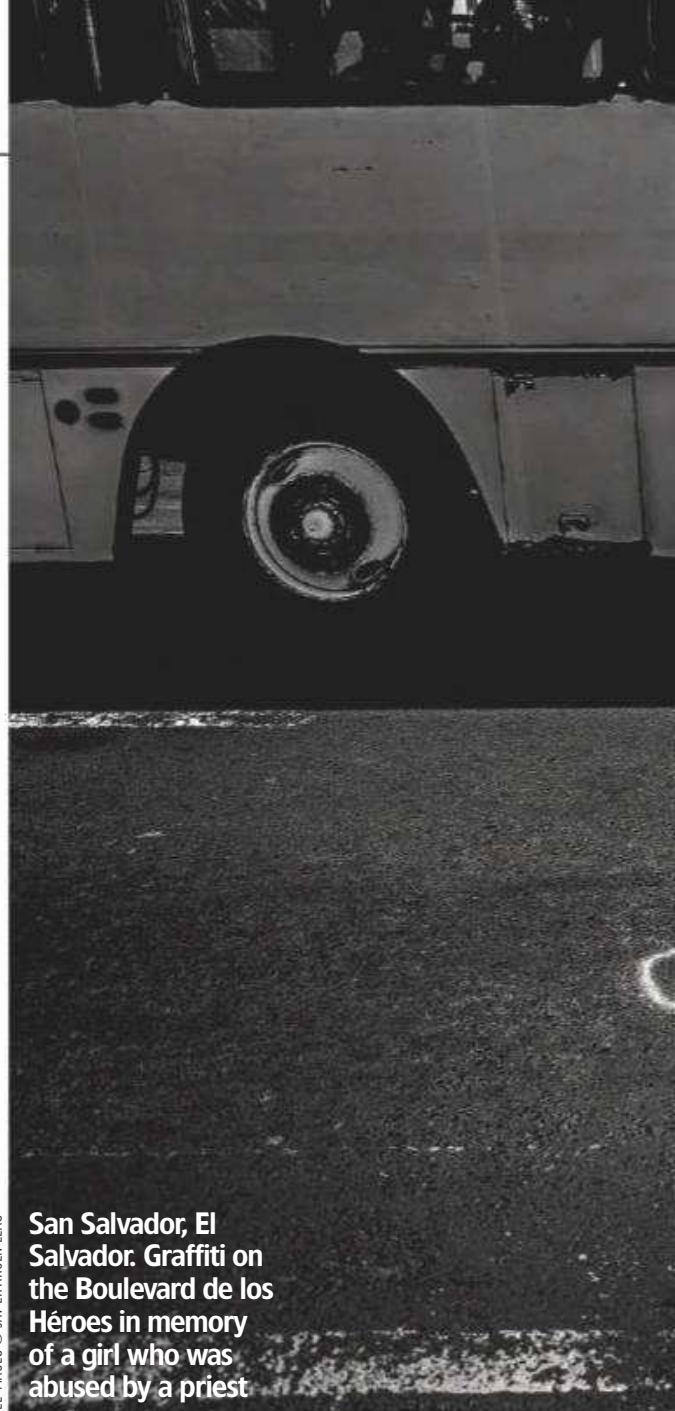
The reaction to Arcenillas's work has been somewhat predictable, particularly from those in positions of authority. 'I have had everything,' he says. 'The Honduran government does not appreciate me too much. In Guatemala I have been threatened, and in El Salvador the police are better not knowing who I am. In Mexico, the *narcos* are always threatening.'

'That the government is bothered by my work, I do not care. It's true that my images are not easy to see or digest. But I think that the people who see my work are aware of what I'm trying to teach.'

This desire to have his work seen by the wider world is one of the reasons Arcenillas is glad to have been shortlisted for a World Press Photo award. 'A person looks at my images in a magazine for five seconds – but in the WPP exhibition you can see them for several minutes. I can take the message of my images to more people.'

Right now Arcenillas is working on new concepts: 'With *Latidoamerica* I have already achieved an important visual narrative structure that now has to evolve,' he explains.

His other passion is teaching – Arcenillas is a professor of documentary photography at the International School PICA. It's something he clearly feels is extraordinarily important. 'We must share what we have learned and train other generations so that photography continues to be even more alive.'



San Salvador, El Salvador. Graffiti on the Boulevard de los Héroes in memory of a girl who was abused by a priest

ALL IMAGES © JAVIER ARCEILLAS



Describing himself as a humanist, Javier Arcenillas is a documentary photographer who has won a variety of photographic prizes throughout his photographic career. See more of his work at javierarcenillas.com.



JAVIER'S KIT



ARCENILLAS uses Canon cameras, and currently uses an EOS 5D Mark III and EOS 5D Mark IV. He says of his kit, 'I work with cameras that allow me to look transparently. This system guarantees me, first of all, to be able to focus in a precise and fast way – they are very intuitive cameras. I use central focus and spot metering.'



Left: Guatemala City, Guatemala. Blood-stained roads after a shooting



Left: Usulután, El Salvador. An alleged member of the international criminal organisation Mara 18 arrives at a pre-trial detention centre



Below: San Pedro Sula, Honduras. The scene after a street shooting had just taken place



Below: Guatemala City, Guatemala. The crime scene after 31-year-old Karina Marlene had been shot from inside a taxi in an upscale neighbourhood



Viewpoint Jim Mortram

Entering photography competitions is no substitute for hard work, dedication, patience and honing your craft

You see it a lot online. In fact, if you're a photographer in 2018, it's almost impossible to avoid it. The tsunami of competitions with promises of career-boosting, career-making awards, of fame, riches and glory. Surely there's a catch?

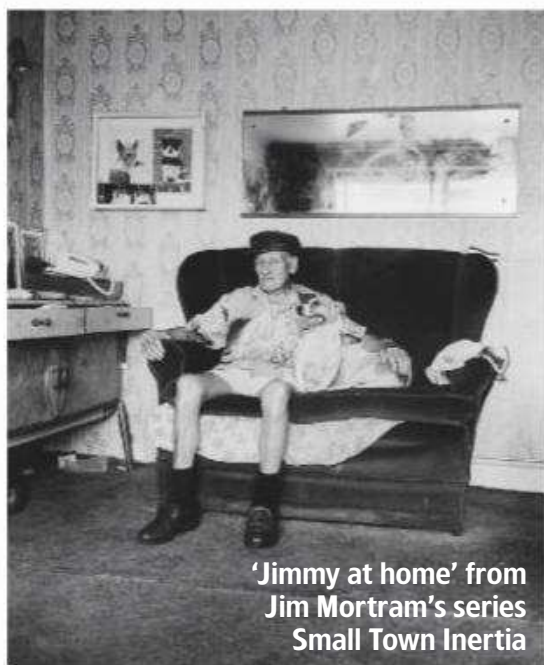
There's always a catch because there's never ever a substitute for the hard work, dedication and patience that is the foundation of every endeavour. The catch is that you're pitched against your peers in, so often, paid competition.

While it might be argued that in an era of faltering, failing traditions within publishing, new options for increasing revenue streams must be sought if an entity is to survive financially, rarely, if ever, are the profits generated from pay-to-enter competitions disclosed. One simple fact is also never admitted – competing will not make you a better photographer.

We are told our work will be judged by the greatest photographers out there; yet, in truth, it seems these 'top tier' judges only witness a small percentage of entries. Your photograph was most likely cut by some nameless, faceless and zero-credential office member, not what you paid for! How many times have you seen the deadline for entries extended? It's not for your benefit. It's a way to rake in more money or because the competition was failing to generate any money in the first place.

Competitions are focused on the ego. I'm tired of 'superstar photographers' where the maker becomes more noted, is discussed more than the work they create and, vitally, what that work is about. I don't see plumbers being awarded prizes for a successful shower-head installation – it's just expected.

We are in a photographic culture where competing has become a norm. In truth, these competitions are little more than an *X-Factor* spectacle that distils us to combatants when we should be a community of peers helping, sharing, supporting, endorsing and passing on. We are invited to submit work into the



'Jimmy at home' from Jim Mortram's series Small Town Inertia

murky world of competing and so often required to pay for it. There is no real reward nor truth to instant success, and fame should never be the goal. Photographs are so much more important than that.

A good question to ask yourself is, 'Why am I doing this?' For me, photography is not a game, not a sport, not a competition, not a pursuit of self-elevation; it's a calling. Photography, I believe, is the most powerful communicator we have. Our place is behind the camera. Our photographs shall outlive us all. Images taken to generate likes on social media or applause or ego strokes for the creator always stink of it.

We live in one of the most turbulent times in our history; so much is happening, and much of it on our own doorsteps, in our streets, villages, towns and cities. Photography is not a game and the only place for competition is with the self in the form of honing your craft.

In the now, photography is a duty, to document and expose the moment in visual testimony, both within our present and for the future, so others might learn from our failings.

Jim Mortram is a documentary photographer based in Dereham, Norfolk. His ongoing series, *Small Town Inertia*, can be viewed at smalltowninertia.co.uk.

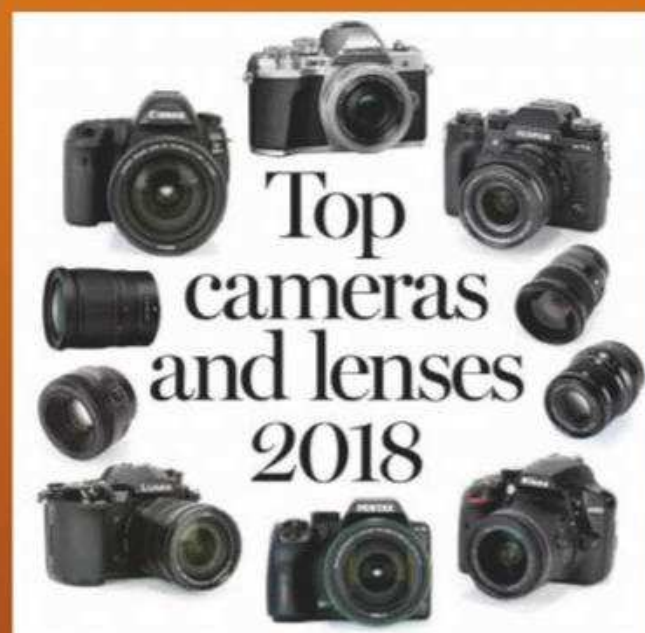
In next week's issue

On sale Tuesday 4 December



Winter birds

'Tis the season to photograph birds in winter – follow our expert advice for better shots



Top cameras and lenses

Thinking of a camera or lens for Christmas? Here are our picks of the year

Marilyn Stafford

The long career of Marilyn Stafford has been intriguing, as Amy Davies finds out

Perfect portraits

Add an extra dimension to your portrait shoots with these top 15 tips

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 28 and win a year's digital subscription to AP, worth £79.99

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A selection of images by the Club's members

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© SIMON JENKINS



© PETER MILSON



© JOHN McDONALD



© ROGER WALTON



© MARK S MS

Join the Club

Ware & District Photographic Society

Ware, Hertfordshire

A Hertfordshire club that offers encouragement to all

When was the club founded?

The club was founded in 1964 by a small group of photographers who wanted to meet to share their common interest.

What does your club offer to new members?

We have very experienced members who can always be approached and consulted. Instruction is provided, subject to need and request by members, on specific aspects of photography and can also be given on a more individual basis. We hold an annual exhibition and every member is invited to display their work either in print and/or digital projection.

Describe a typical club meeting.

We aim to offer a varied and interesting programme with weekly meetings comprising illustrated talks, practical sessions and competitions, including 'battles' against other local clubs. Advice is always to hand and much can be gleaned from the constructive remarks and comments made by visiting speakers and club judges. The programme secretary is always willing to listen to suggestions for programme items.

Do you invite guest speakers?

Every season we like to invite at least ten well-known speakers who are highly respected, knowledgeable photographers. In recent months we have been delighted to feature, amongst others, Andy Beel FRPS, Kathryn J Scorch MPAGB FBPE, Vanda Ralevska, Viveca Koh FRPS and Colin Westgate FRPS MFIAP APAGB DPAGB.

What are the most popular photographic genres among your members?

Our members' interests are many and varied but the most popular genres are landscape, sport and nature photography.

Do members compete in regional or national competitions?

Some of our advanced members enter into national and international competitions throughout the world, winning many FIAP awards including one member who has attained the prestigious MFIAP award.

How many members do you have?

We currently have around 50 members of all abilities and ages, of which 14 are female. Although we have no junior members we do encourage young photographers provided that they have a parent or guardian with them. One of our members who started with us at the age of 16 is the well-known wildlife photographer Tom Mason, who lectures both nationally and internationally.

Are any residential trips or outings planned?

In the past few months we have visited Ashridge Forest, Panshanger Park and the Henry Moore Foundation in Perry Green. A further outing is planned next February to Copped Hall, a fine Georgian mansion in Essex that is currently under restoration, to enable our members to experience night photography.

Do you have any funny stories about the club?

We used to meet in a small pub called the French Horn. As our membership grew, people were standing at the back and in the doorway of this first-floor room. During the evening a panic-stricken landlord came to tell us that he thought there were too many people in the room, and as the pub was over 200 years old the floor was likely to collapse. We evacuated immediately and later found alternative accommodation and as far as we are aware, the floor never did collapse!

What are the club's goals for the future?

The club has been operating for over 50 years and we hope to remain a vibrant, forward-looking club bringing photography to all those who share our passion. Our biggest ambition is that one day we would like to own our own premises.

Club essentials

Meets Every Wednesday from 7.45 to 10pm at The Southern Maltings (Ware Arts Centre), Kibes Lane, Ware, Herts SG12 7ED.

Membership Full annual membership is £50 and associate/junior/full-time student is £25. Visitors' fee is £2 (£3 for featured lectures). Prospective members may attend three meetings free of charge.

Contact president@wareps.org.uk

Website www.wareps.org.uk



Nikon D810, 16-35mm at 16mm, 1/100th second, f8, ISO800

LEE Landscape Polariser, 0.6 ND Soft Grad

Processing: Adobe Lightroom

SKOMER PUFFINS

As an outdoor photographer, I often look to include wildlife in their natural setting to complete the story. This can mean working with a wide angle lens to include both the sky and the landscape in the frame, making a set of LEE Filters an essential component of my kit bag.

Whilst watching the puffins on the Welsh island of Skomer, I realised there was an opportunity to capture something different to the usual frame filling portrait. Switching to a wide angle lens, I added a Landscape Polarising Filter to give the clouds some extra punch and clarity. With the sun low in the sky I also needed to balance the exposure using a 0.6ND soft graduated filter.

When processing the shot I was pleased to see a rich, detailed sky without any colour cast and that the soft transition of the filter had not resulted in the birds face becoming overly dark.

Mcattell

Matthew Cattell
matthewcattellphotography.com

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KIT LIST



▲ Lens selection

Generally speaking, a longer lens will give you more options with the shutter speed, but a wideangle lens works just as well. A long focal length works best when the camera is used handheld, but the wideangle does a better job if using a tripod.



▲ Filters

When blurring and movement are essential, you need to cut the light and lengthen the shutter speed. I use neutral density filters alone or in combination with graduated filters in most of my work.

► Tripod

If you fancy trying some of the more minimal abstract shots with simple lines or panels of colour, then using a tripod or monopod to pan will help keep the horizon line straight and level.



▼ Waterproofs

Some of the best outdoor abstracts are made in the rain so waterproof gear is essential. A good pair of gaiters over boots or wellies is also a must.



ALL PICTURES © LYNNE DOUGLAS

Island abst

An abstract approach to landscape photography yields interesting and creative images, **Lynne Douglas** reveals



ractions

Lynne Douglas



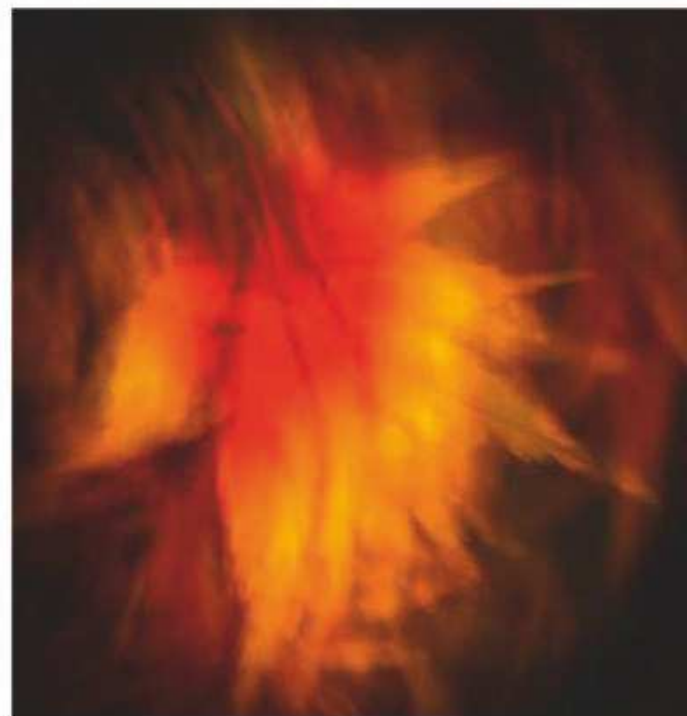
Lynne Douglas is a self-taught artist whose painterly view of the Scottish landscape has taken her from hobbyist photographer to opening her own gallery on the Isle of Skye. Visit www.skyebluegallery.com

Some years ago while reviewing images from a trip to the Hebrides, one image stood out from the rest – it was beautifully blurred because I had accidentally moved the camera while taking the shot. I had such an emotional response to this impressionist-style image that I began to explore ways to recreate the effect. At that time, the photography world seemed to be obsessed with hyperfocal distance and front-to-back sharpness; my attraction to camera movement seemed off-key. Ten years on, my happy accidents are now making me a living.

There are many ways to create painterly compositions, but there are always two basic factors that need to balance: shutter speed and movement. While the results of random movements are often interesting, developing a workflow will improve your success rate. Slow down and experiment with movement and shutter-speed combinations to fine-tune your technique. Having said that, this is a game of experimentation and there is no right



The dark conditions were ideal for creating this dreamlike landscape on a rain-filled day
Canon EOS 5D Mark II, 24-105mm, 2.5sec at f/11, ISO 100



Leaves were used to create an autumnal abstract
Canon EOS 5D Mark II, 24-105mm, 0.5sec at f/8, ISO 100



A storm has created some repetition and colour harmonies in this Cuillin mountain scene
Canon EOS 5D Mark II, 24-105mm, 1sec at f/22, ISO 100

➤ or wrong way. So let your heart rule your head, shake off any preconceived ideas and let your creative juices flow.

Technique and kit

Over the years I have developed some routine starting points for my speed, direction of movement and shutter speed depending on the subject I am shooting. As the main aim is to work with slow exposure and movement, there is no real need to worry about the aperture or the type of lens other than using those to your advantage in slowing the speed. A narrow aperture and longer lens can add a couple of stops and lengthen the time you have to make the shot. In my kit I always carry a large set of Lee Filters and rarely make a shot without my 0.9 neutral density (ND) filter. If shooting in daylight, I often combine graduated and ND filters as well as using my lowest aperture to maximise the shutter speed. Dark gloomy days are perfect for slowing down, and rain or mist can add to the effect.

Choice of subject

There are so many options here that it really depends on personal interest to decide what to shoot. Personally, I enjoy working with mountains and beaches but forests and rivers have also been fruitful, as have studio shots of leaves and flowers.

Mountains with strong graphic shapes can be used to create gentle, subtle movements, resulting in soft, flowing images. Whereas a two-step movement from one focal point to another will give repeats, by focusing most of the exposure time on the main composition before moving the camera to a second position you can reinforce the graphic elements.

Seascapes can be made dramatically minimal by panning across the scene in a straight line using the tripod or a monopod to keep the camera steady. ➤ For this type of shot it is important to



TIMING AND MOVEMENT

Get into the habit of taking a few test shots to experiment with timing and movement. Each location and subject will vary – there is no formula with this sort of technique. For example, at this location I took three test shots with identical camera settings – 0.8sec at f/25 with an EF 70-200mm lens – but with differing degrees of movement.



Test shot 1

This is too static, and the image just looks unintentionally blurred.



A minimalist seascape is ideal for panning horizontally to capture simple strips of colour
Canon EOS 5D Mark II, 24-105mm, 0.4sec at f/32, ISO 100



Test shot 2

This has too much movement and any object definition is lost altogether.



Test shot 3

Not too fast, not too slow, and like Goldilocks's porridge you will get it just right.

Lynne's top ten subjects for abstract scenes

Nature provides a wide array of subjects that lend themselves to this technique

Beaches

Waves, whether shot freehand or panned with a camera, are particularly well suited to this type of work regardless of the weather.

Mountains

Dragging the camera upwards over graphic shapes often produces interesting results, although sideways movements also work.

Reflections

Using the water as the moving target can produce fabulous images. Canals and boats are a good subject, as are trees above the water.

Landscapes

If a more recognisable landscape is the target, then you'll find that short bursts of 0.4-1sec exposures with small dragging movements work well.

Flowers

Abstractions from flowers can be very interesting at extreme close up. Try using the camera on a tripod and use a macro lens or just a zoom.

Leaves

The forest floor is a great place to start with some easy captures. Try using one main leaf as your 'focal' point with movement in different directions and speeds.

Trees

Contrasting light-barked trees against a dark forest background with upwards movements works particularly well.

Indoor fun

Try submerged leaves, freezing some interesting objects or shooting through rainy windows to create interesting effects.

Lights

Car tail lights, street lamps and window lights make fabulous light trails; experiment with different movements and speeds.

People

Get out on busy streets for some unusual captures or try some portraits with camera movement; black & white works particularly well for these subjects.

Why it works

WITH THIS picture on the right, my aim was to convey the sense of movement of the wildflowers and grasses and combine it with the remoteness of the cottage on the hill. I wanted to retain the shapes of the cottage, the loch and hills while giving the illusion of a flowing, rolling-hill sensation to highlight the sense of isolation. The camera movement has enhanced the mountain shapes by reiterating them.

➤ review the test shot before you start, and ensure the horizon is straight and in the right position. These minimal seascapes work well with my EF 70-200mm lens with a narrow aperture setting of f/32. The results are often simple exquisite lines and strips of colour. Freehand shots of distinct waves while moving the camera result in repeated misty waves that appear to drag colours across the image like a watercolour painting.

Exposure time

There are no rules for the length of an exposure or the degree of movement you should use, and what works for one subject may not work for another. Working in a forest using autumn leaves as my subject, an exposure of 0.5-1 second with a strong downward curving movement in line with the direction the leaves were moving resulted in pleasing effects. Sideways movements and short speeds with too little movement tended to look

‘There are no rules for the length of an exposure or the degree of movement you should use’



Dragging the camera vertically with trees will result in an interesting spread of light, colour and tones
Canon EOS 5D Mark II, 24-105mm, 2sec at f/10, ISO 100



This image gives a sense of the moving flowers and grass
Canon EOS 5D Mark II, 24-105mm, 0.8sec at f/25, ISO 100

uninteresting and unintentionally blurry. Watch out for the light at the top of trees too. Downward movements will drag the white light from the sky through your darker colours, which is not always pleasing.

General principles and post-processing

Just because the basic rules of photography in terms of speed and sharpness are put to one side, the general principles of creating balance in an image still apply. The Rule of Thirds and leading the eye in and out of the picture are still important for the image to work. I work primarily in Lightroom and I start my selection by looking at a panel of small previews and selecting thumbnails that stand out. Working with small rather than large previews restricts me to colour and lines and shapes without worrying about distracting details. Once I have narrowed down my selection, I start working with the temperature sliders and contrast controls, often pushing them to the extreme before I settle on the optimal settings. Sometimes I switch to Photoshop to add some textural layers if I feel they will enhance the image.





SKYLINE

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Skyline is the new collection of lightweight shoulder bags with a minimalist design built from water repellent fabrics and YKK® zippers. Available in black or grey, the range includes five sizes to fit everything from a mirrorless camera with a kit lens, to a larger DSLR body with a 70-200 f/2.8 attached and a number of additional lenses.

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See the light

Leading commercial, fashion and beauty photographer, **Clive Booth**, on why the EOS R is the future of photography

Following a career change over a decade ago, to follow his life-long ambition of becoming a photographer and filmmaker, Clive Booth has worked for a number of high-profile brands on advertising campaigns, commercials and short films. With a proven track record of creating dynamic, standout images, Clive's recent commission with the Birmingham Royal Ballet resulted in another powerful performance. Not only was he tasked with creating an emphatic series of images to publicise its new programme, *Fire and Fury*, but he also had the new Canon EOS R to put through its paces.

Being a dedicated Canon user, Clive was intrigued to see what this latest mirrorless system had to offer. 'I've been with Canon as a brand for over a decade now and I've been very fortunate to see many firsts, but this does feel different. It feels like they've taken the camera away and completely reinvented it.'

As well as a studio shoot, Clive shot behind the scenes during a dress rehearsal. 'Both were a very good test of the low-light capability as one was with continuous light and the other was from the side of the stage in almost complete darkness.' What really impressed Clive was the quality of the EVF. 'It's unparalleled, I've never shot with a camera that's as capable in low light.

And with the EVF, you can literally see in the dark – it's incredible.'

This along with the EVF's exposure-simulation preview was paramount to Clive working efficiently in low-light conditions. 'What I loved most is that when you shoot a frame, it's pinging it up. You're not taking your eye from the subject and risking missing a shot.'

With only four hours to nail the studio shots, Clive was eager to customise the EOS R to his go-to set-up. 'The customisation is incredible! At the press of a button I could switch between the EVF and the rear screen. I also set the lens control ring to adjust exposure values, which is brilliant especially when you combine that with the new EVF.' Clive continues, 'This was really useful for behind the scenes as I was continuously racking it up and down to compensate for the constant light change.'

For the studio shoot Clive wanted to create the impression of dancing flames using long pieces of silk. Given the complexity of what he was trying to achieve, he was impressed with the performance of the AF system. 'For a prosumer camera, it's great. With its staggering number of focus positions, a total of 5,655 to be precise, it covered 88% of the frame horizontally and 100% vertically, which is unheard of. With all this real estate for focusing, it is a big advantage.'

© CLIVE BOOTH, CANON AMBASSADOR

Clive created the impression of dancing flames using pieces of silk
Canon EOS R, RF 50mm F1.2 L USM,
1/500sec at f/2, ISO 400

© CLIVE BOOTH, CANON AMBASSADOR

The vari-angle screen made it easier for Clive to shoot from low angles
Canon EOS R, RF 24-105mm F4 L IS USM,
1/200sec at f/4, ISO 640

Canon

Live for the story_



The RF 50mm f/2 lens created wonderful bokeh and a shimmering flame-like effect
Canon EOS R, RF 50mm F1.2 L USM, 1/400sec at f/2, ISO 400

© CLIVE BOOTH, CANON AMBASSADOR

For this campaign Clive paired the EOS R with the new Canon RF 50mm f/1.2L USM, RF 24-105mm f/4L IS USM and RF 35mm f/1.8 IS Macro STM lenses. ‘The 28-70mm is an extraordinary lens as it’s f/2 throughout. It could easily be the only one you carry around with you – it’s that good.’ But the one lens that really stood out to Clive was the new 50mm f/1.2. ‘This is a whole new deal; with an additional aperture blade the bokeh is improved. There’s also a reduction in chromatic aberration, and edge-to-edge sharpness is enhanced even at the widest apertures. Some of the files are the best I have ever seen from any Canon camera. I think they’d give any lens of any brand a run for their money.’

In addition to this, Clive says, ‘What’s great about this new system



Clive Booth is a leading commercial, fashion and portrait photographer and filmmaker. He is also a Canon Ambassador and a member of the Adobe Influencer Programme. Visit clivebooth.com for more information.

is that, using an adapter, you can take your existing EF lenses over to the EOS R and get better results. It’s a big benefit for Canon users thinking of switching systems and [who] don’t want to lose any current investment made.’

Having spent time shooting with the EOS R, Clive says he was astounded by how far Canon has come with image making. ‘Picking the EOS R up feels like a progression – you can see that this is really the future of photography. And when you start to use it, you realise just how capable it is.’ Clive continues, ‘A product like this reinvigorates you and it gets you excited about photography in a new way.’

To find out more about the new Canon EOS R system, visit www.canon.co.uk/eos-r



Clive’s favourite EOS R features

- The touchscreen is very clever and really intuitive, and being able to touch the screen and take a picture is great. I could trust the camera to do that even though I was shooting in relatively low light, and for the most part, it nails the focus very well.
- It’s small and neat, which makes it an advantage for location shoots. Despite its small form factor, it is really well made and robust. It’s got the waterproof capabilities of the EOS 5D Mark III, and although it’s a prosumer camera, it still feels like a pro camera.
- With the EF-EOS adapter, we’re now seeing improvements in the existing EF lenses. For example, I saw an improvement using the EF 50mm f/1.2 with the EOS R.
- For photographers who are shooting in dual pixel raw and using Canon’s DPP (Digital Photo Professional) workflow, the latest technology provides additional benefits for high dynamic range and sharpening. This camera is delivering nearly 200MB 16-bit TIFF files.
- The battery life exceeds all expectations for me. I got a minimum of 1,000 frames from one battery charge – probably as many as 1,300 frames per battery.



Clive Booth shot the Birmingham Royal Ballet’s latest campaign with the EOS R



Left: King Street,
Kilmarnock,
Ayrshire.
September 2016

Right: Great
Portland Street,
Fitzrovia, London.
October 2016

The people person

Trying to tell a country's story in portraits is no mean feat, but it's what Niall McDiarmid has set out to do – with great success. **Ailsa McWhinnie** finds out more

Photographers frequently go to great lengths to capture their images. Some camp on the sides of mountains in the middle of winter, driven by the desire to photograph the first chink of light as it breaks over a remote landscape. Others risk their safety to travel to inhospitable climates in pursuit of rare wildlife. Then there are those who have made their living from photographing war zones, where the

risks so often outweigh the rewards. Why is it, then, that the simple act of approaching an ordinary, unthreatening human going about their everyday business, and asking to take their portrait, is enough to strike terror into even the boldest photographer's heart?

'Every single one is an absolute nightmare,' laughs Niall McDiarmid. This, despite him having spent the best part of the past 10 years travelling the length

and breadth of Great Britain, stopping people in the street and asking if he can take their picture. We're chatting over a coffee and croissant in the garden of a Clapham café. Having spent my journey to London looking at the images in his book *Town to Town*, which was published earlier this year, by the time I get off the train I'm 'seeing' his distinctive images everywhere. They are in the young woman wearing the floral trousers who's standing in a diagonal shaft of light, and in another whose green coat echoes the colour of the passing Southern Railway carriages.

Niall's move into street portraiture was triggered by the financial crash of 2008. Prior to that, he was a busy freelance photographer, but as austerity kicked in, commissions gradually slowed and family life with his wife and three sons took over. He gave up his studio to spend more time at home. Then, after a couple of years, a switch flicked. 'I suddenly needed to get out and take more pictures for myself,' he recalls. 'I wanted to go back to where I started with photography back in the 1990s.' And that place was out on the streets. As his wife was at home on Fridays, this became his day for photography. So he headed out into his home area, Clapham, before gradually setting his sights further afield.

'For the first few weeks, there wasn't much behind it,' he explains. 'But after a while I realised there was little point



in going out and simply taking pictures. I really wanted to have a style, so I decided I would shoot portraits and they would be in colour. Britain has tended to be portrayed as a rather monotone, grey place, but it's really not like that – I'm interested in trying to make it look not quite as drab as it's been made out to be in the past.'

Britishness in all its forms

Fairly early on in the process, Niall realised he had no desire to create a London-centric fashion blog, and had a rethink. 'I knew I needed to look outside of London,' he explains, 'and I realised that nobody goes to, say, Tunbridge Wells or Guildford or Basildon to photograph people. So I told my wife that I was going to go everywhere in the country, and she rolled her eyes – she'd heard this sort of thing before. But with a bit of luck and a bit of hard work, that's pretty much what I've done.'

A year later, as rumblings about the possibility of a referendum to consider the UK's relationship with the EU began to increase in volume, Niall realised the time was right to produce a body of work that looked at Britishness in all its forms. 'I was interested in looking at people from different backgrounds and different ethnicities, and building up a portrait of a country that way,' he says. 'Having said that, however, I'm not really interested



English Street, Carlisle.
October 2015



Grainger Street, Newcastle. August 2017

'I just want people to look at the pictures, wonder who the subjects are, and leave it at that'

in telling people's personal stories or writing anything down – I just want people to look at the pictures, wonder who the subjects are, and leave it at that.' Hence the captions in the book simply state the town and the date – about as minimal as it's possible to get.

None of this means, however, that Niall feels detached from his subjects. On the contrary, he is aware of his responsibilities to them. This was brought home to him in the most acute way possible in 2017, when the Museum of London hosted an outdoor exhibition of his work and, sickeningly, some of the images were daubed in racist graffiti. 'It wasn't widely reported in the press at the time because I wanted to keep it quite quiet,' he recalls. 'However, it was incredibly hard because I wasn't expecting it – even

though I should have been, because I've had a bit of abuse online. The important thing, though, was that people had been incredibly kind and generous in agreeing to be photographed, and I didn't want those who had racist graffiti sprayed on them to become some sort of "statement" for what I do.'

Wide-ranging subjects

There are those who have suggested the work can be compared to August Sander's in some way, in that Niall is making a list of sorts. If that is what comes across, it isn't intentional, and he's keen to stress he doesn't have a set plan about who he photographs. 'I've never counted the number of people I've photographed,' he says. 'If you start to break things down and categorise the work, you lose some of the magic, because

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➤ then you start to think you need to photograph more of a certain type of person.’

That’s not to say he doesn’t aim to photograph a range of people. On any given day, he might find he’s made portraits of, say, two or three older people – after which he might then look for someone middle-aged, or for a person with a child. He does encounter suspicion at times, and a fair few people say no when he asks to photograph them. Recently, for example, he’s been working on a project in the West Midlands – a region known for its mixture of cultures and ethnicities. ‘The more settled white communities are the hardest to photograph there,’ he explains. ‘I’ve found them to be very suspicious. But in some of the newer communities, the people are fine. I’ve heard that people from certain religious backgrounds don’t want to be photographed, but I haven’t found it to be that way.’

It’s all about the light

Over time, Niall has learned which parts of a town tend to bear most fruit, photographically speaking. He avoids the busy centres, where people are less likely to welcome distractions, heading instead for the ‘transitional’ areas that lie in between the bustling commercial hubs and residential streets.

And he’s not only looking for interesting people – what’s going on in the frame is equally important. There might be a block of colour, an interesting sign or a patterned doorway that can be incorporated into the image to make it more than simply a record of a human face. ‘It’s as if I have this algorithm in my mind,’ Niall says. ‘I’m looking for a person and a background, for colour and shape, and am trying to slot it all together somehow. It’s quite difficult to be specific, though, because if I see somebody and get chatting to them, I can’t then drag them half way across town just for an interesting backdrop. I make my pitch, take the shots – about seven or eight – and that’s it.’

Somewhat surprisingly, given how consistent Niall’s portraits are in terms of style, they have been shot using a wide variety of kit. He started off shooting film, moving from the fixed-lens Fuji GW670III to a Mamiya 7 and then a Leica M6. Then, he transitioned to the ‘incredible workhorse’ Canon EOS 5D system, but more recently has been shooting with the Fujifilm GFX 50S medium-format



Holloway Road, London. March 2016



Warren Road, Minehead, Somerset. February 2017



Marketplace, Blackheath, Rowley Regis. May 2018



Lower Temple Street, Birmingham. June 2018

mirrorless camera, which he can happily use handheld (he never shoots with a tripod). Oh, then there’s also the Leica M10 digital rangefinder that he pulls out of his bag that’s sitting on the floor beside us. Nobody could ever accuse him of brand loyalty.

But how has he managed to achieve such a uniform style with camera gear that varies so widely? ‘The cameras now are so good, it really comes down to the light,’ he states. ‘If you can shoot in consistent light, you can get very similar results, no matter what you’re using. I tend to shoot in flat light, as it works better, so the summer months are trickier – late spring and early autumn are the best. I’m also very keen that the pictures don’t look particularly as if they’re on film or digital, and that they’re very straightforward. I try to make it as non-defined as possible.’



Niall McDiarmid is a street-portrait photographer who lives in London and travels across the UK to build up a picture of modern Great Britain. His three books – *Crossing Paths*, *Via Vauxhall* and *Town to Town* – are sold out on his website, but *Town to Town* can be purchased from RRB Photobooks, Beyond Words or Photobookstore. See www.niallmcdiarmid.com to find out more.

To return to his first statement, at the beginning of the interview, what can people who are new to the genre do to make the experience of shooting street portraits less of a ‘nightmare’? A lot of it comes down to practice, taking a deep breath and just getting out there. As he says, ‘I’d be lying if I said it was as difficult as it was at the beginning. It’s still hard, but nowadays when I get rejected, I get over it a lot more easily. I was quite shy as a teenager, but once I hit my forties I realised I was pretty good at chatting to people. So if I were to give one piece of advice, it would be to ignore the technical side and look for what you’re good at – and in my case it’s that I’m full of blarney, as they’d say in Ireland. And you have to be kind. If you say to someone they look interesting – that perhaps you like the coat they’re wearing – but without being cheesy, a lot of the time they will say yes.’



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LETTER OF THE WEEK

The story of my D40

I'm writing in response to your request for stories about early digital cameras (*Inbox*, AP 17 November). I'd like to tell you the story of mine – a Nikon D40. Whilst not the earliest of digital cameras, it was my first foray into digital photography back in 2007.

I was pregnant with my daughter in 2007, and we'd had a terrible time with health scare after health scare; we were never sure if we'd get to full term and actually have a baby at the end of it all. Once I started to recover, we decided to buy a proper SLR camera to record our memories. We bought a Nikon D40 with two lenses – the usual 18–55mm and a 55–200mm. I planned to spend my time off before baby arrived learning how to use it and had lovely portraits in mind. Life had other plans though.

I continued to be very unwell throughout the pregnancy, and when my daughter finally arrived my health took a considerable downturn – as did hers – and at one point either of us could have died. To cut a long story short, the wonderful medics were able to treat us both, and my daughter is now a bright and lovely 11 year old.

My daughter recently took an interest in photography, fuelled by watching me (still using the D40 and finally getting to learn) and also by using her smartphone. When I suggested to my husband that I might



The Nikon D40 was Emma's first digital camera

consider upgrading my D40, my daughter overheard and proceeded to nudge me in the direction of a D5300, with her eyes firmly on the prize of the D40 for herself.

The camera I bought whilst pregnant, to take photos of the girl we weren't sure would actually arrive, has now gone full circle and is regularly around her neck. She's got a good eye, and I'm enjoying teaching her what I can.

I hope you enjoyed reading my story of an early digital camera. As I say, a D40 isn't the earliest of cameras but for me it started my photography journey, and it's a significant camera to our family, with an interesting tale to tell.

Emma Garvie

What a beautiful story, Emma. I'm so glad you've been able to pass on your enthusiasm for photography to your daughter – Nigel Atherton, Editor

Focus on lenses

I feel that the next big challenge to companies like Nikon and Canon and Sigma is not cameras but lenses. In your Nikon Z 7 review (AP 13 October) you state that all IBIS systems become increasingly ineffective with longer lenses because they are too heavy for the image stabilisation to work well. The weight drags the camera down, so stable images are nearly impossible to achieve. I know this as I have a Sigma f/2.8 zoom with IS – with horizontal orientation it's fine, but shoot vertical and the images are ever so slightly out of focus. Tiny light lenses like those in mirrorless systems would remove that barrier to photographers getting great blur-free images every time they shoot. I think we need to focus on lenses, rather than be camera obsessed.

Martin Busby

Performance-enhancing software

I'd never entered a photography competition till the World in Motion round of APOY. My photo was ranked about 320 out of about 360. I was a bit disappointed but can't complain, as a panel of my peers judged me in a democratic way. However, what was very noticeable about the photos submitted was the extensive use of Photoshop. I have nothing against Photoshop; it's an amazing tool. But it did suggest a sporting analogy of performance-enhancing drugs that have cast a long shadow over cycling in particular. There is nothing illegal about Photoshop, but I wonder if there is a case to be made for separate competition categories: photos using Photoshop and photos left as they are taken?

Richard Brown

As you say, Photoshop is not illegal or even unethical (unless you're a news or documentary photographer) so I believe your analogy with drugs in sport is a false one. Photography has always been a two-stage process even with film: the in-camera bit and darkroom bit (unless you shot transparency film). The work that went into an Ansel Adams print was incredible. Perhaps there is scope for a 'straight out of the camera' photo competition –

the modern version of entering slides, though even that wouldn't be an entirely level playing field as some cameras are better at processing JPEGs than others. I'd be interested to hear other readers' thoughts – Nigel Atherton, Editor

Restoring archive film

Last week I had the privilege of watching Peter Jackson's WWI documentary *They Shall Not Grow Old* at the cinema and was impressed with the quality of the restored footage. Many fellow AP readers would find interesting the techniques used to get from the original archive film to the final 'cinema quality'. Some of these methods could be transferable to those of us who restore old photographs. Will you consider producing such an article?

Trevor Richardson

We can certainly make enquiries to Peter's team, Trevor. It would make an interesting feature in AP – Nigel Atherton, Editor

AP's WWI commemoration

Congratulations on your WWI centenary series of articles (AP 10 November). Very appropriate, creative and extremely well done. I shall keep this issue for a long time to read again. My grandfather died on the Somme in 1918; I still have his Vest Pocket Kodak and it just about worked around 20 years ago when I was last able to get a roll of 127 to put in it. Sadly very few of his pictures survived. Hugo Luna's comments about his VPK all sound very familiar to me.

Mike Gosling



The AP 10 November issue carried a series of articles on World War I

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John owned a Periflex 2 when he was 16 years old

It was a real privilege to work on this set of features for the Armistice centenary – and it has been extremely heartwarming to receive compliments from readers. I'm so pleased you (and others) enjoyed reading it, so thank you for your kind words. Let us know if you ever get the VPK going again – Amy Davies, Features co-Editor

Periflex

I enjoyed your article on the quirky Periflex series of cameras (AP 17 November), as I owned a brand new model 2 at the age of 16. While you mentioned its unusual features – its focusing mechanism and glass pressure plate, for example – I was surprised that you didn't describe its unusual film transport arrangements. There were no sprockets, and the film was simply 'dragged' through the camera by the take-up spool. Consequently, the take-up spool increased in diameter with each layer of film, and the space between frames increased towards the end of the film, making film storage rather tricky. While it was strange to have a black glass pressure plate, it was even more novel that it was not mounted on springs, but simply stuck on to a piece of black foam rubber! It was an intriguing product, and got a lot of attention when I started my three-year course at Birmingham School of Photography.

John Harvey

If it ain't broke

There is a well-known American expression: 'If it ain't broke, don't fix it.' As an American company and the originators of Picasa I would have thought that Google would have been aware of this piece of wisdom. I am in complete agreement with Stanley Groom

(Inbox, AP 27 October) and am saddened by its demise. As a simple but effective image editor it was without equal, offering brightness, contrast, saturation, cropping and rotation facilities, all lost when you transfer to the new Google Photos whose only advantage is a decent filing system for your photos. It would never have put Photoshop out of business, but for those of us who just wish to apply minor corrections it was perfect. So why terminate it? Companies should look after their faithful clients.

Mike Rignall

Life-enhancing portraiture

I am completely in sympathy with Tracy Calder's perspective on the Taylor Wessing prize (Viewpoint, AP 10 November). For many years I saw the exhibition at virtually the same time as the BP portrait exhibition for established artists. Leaving the first I invariably felt depressed and pessimistic about the state of photography. In contrast, the BP exhibition left me marvelling at the talent and variety of the entrants. The difference can only be attributed to an editorial policy favouring the blank, dull and lifeless over more life-enhancing portraiture. This policy seems to have persisted despite changing patrons. Each time, I leave the exhibition scratching my head wondering what all the portraits they rejected looked like.

The same can be said for magazines. AP has content which is almost invariably life enhancing whereas a certain magazine which went from weekly to monthly leaves me feeling bewildered and flat. The moment the word 'professional' enters the frame a flat lifeless aesthetic seems to be de rigueur.

Ian Macilwain

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The appliance of science

We prove that engineering and technology pictures can be creative, with this winning selection from the IET's Photographer of the Year competition

The Institute of Engineering and Technology (IET) holds an annual photography competition, supported by *Amateur Photographer*. At its heart, the competition aims to challenge existing misconceptions about engineering – of it being all about hard hats, high-vis bibs and oily boiler suits – and encourage more young people, and especially women, to consider a scientific career.

Launched earlier in the year the contest was open to any photograph of an engineering-related subject that captures the dynamic, creative and progressive face of engineering and engineers today. A panel of judges (below left), fronted by *The Gadget Show*'s Georgie Barrat and including AP Editor Nigel Atherton, assessed more than 400 photos entered into 11 categories. Here are the winning entries, along with a selection of our favourite commended ones.



© MIKE GLENDENNING

‘The competition aims to challenge existing misconceptions’



The judges

Nigel Atherton
Editor, *Amateur Photographer*

Georgie Barrat
Presenter of *The Gadget Show*


Dr Ozak Esu
IET Young Woman Engineer of the Year

Gillian Abbott
Picture Editor, *E&T Magazine*



© CALLUM WOODFORD

Winner, Digital
Callum Woodford

 This photo, taken at the University of Sheffield, shows a girl using a virtual reality (VR) headset to explore an architectural

environment. ‘Architectural design is being radically reformed by immersive virtual environments allowing for rapid prototyping and real-time feedback,’ explains Callum.
Nikon D7000, 16-85mm, 1/30sec at f/4.5, ISO 125



Overall winner and winner,
Environment and Energy
Mike Glendenning

⬆ This shows an engineer in the environmental testing facility at Leonardo in Edinburgh. The facility provides extreme environmental testing on complex electronic systems. 'Modern, sophisticated electronic systems can fail due to the extreme conditions they are used in,' explains Mike, 'and where failure is not an option someone needs to be able to create real-world conditions to ensure failure is minimised. That's what professional environmental engineers do.'

Canon EOS 5D Mark III, 1/50sec, ISO 2000

Winner, Structure
James Birchall

⬆ Above the clouds on the summit of Mauna Kea, Hawaii, the Subaru Infrared Telescope will spend a night of star gazing once the sun sets.

Sony Alpha 7, 28-70mm, 1/125sec at f/11, ISO 100



Youth category winners



© ROSINA CANTY

Youth winner, Design and Production
Rosina Canty

Ultra-precision engineering in Haverhill, Suffolk
Fujifilm FinePix S8200, 1/5sec at f/8, ISO 1600

Youth winner,
Environment
and Energy
Ben Steel

A groyne on Worthing beach
Canon EOS 1300D, 23mm, 1/8sec at f/23, ISO 100



© BEN STEEL

Youth winner,
Structure
Nathan Phua

Buildings in 51 Lime Street, London, including the Lloyd's Building
No exif data



© NATHAN PHUA



© JODIE CULMER

Youth winner,
Digital
Jodie Culmer

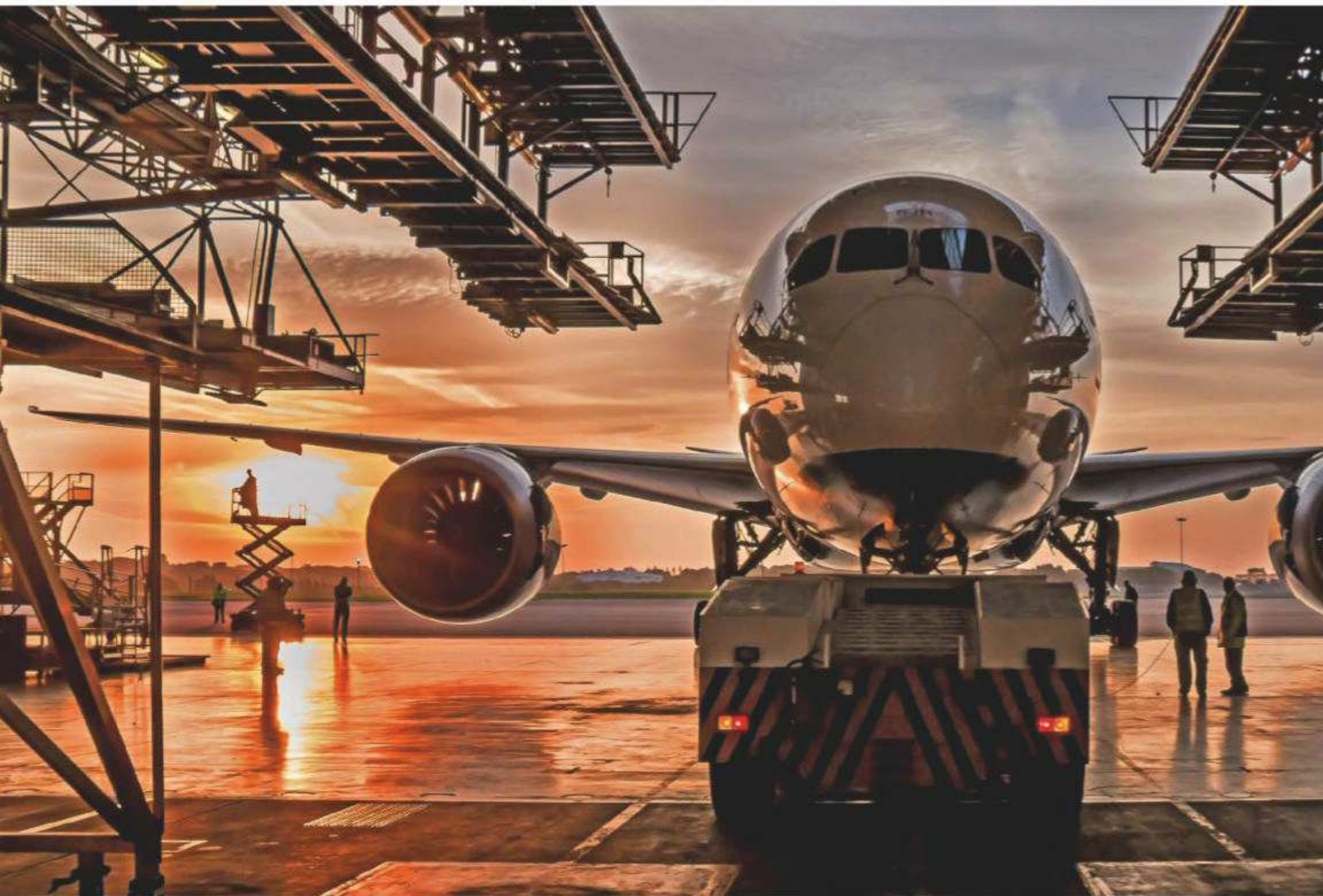
Encryption rotors, Bletchley Park
Canon PowerShot SX40 HS, 4.3-150.5mm, 1/13sec at f/4, ISO 1600

Youth winner,
Transport
Mackenzie Hall

The Dubai Metro surrounded by skyscrapers
No exif data



© MACKENZIE HALL



Winner, Transport
Peter Thomas

⬆ Peter is an aircraft mechanic working at British Airways Maintenance Cardiff and a keen amateur photographer. ‘Early one morning we had a visit from a Boeing 787-8 Dreamliner for a trial fit in one of our maintenance bays,’ he recalls. ‘It was a beautiful morning with the onset of sunrise so I took the opportunity to take some images of the aircraft being towed into the hanger with a full complement of observers and two zip-ups [moveable platforms] – one to each wing while the aircraft was being docked.’

Canon EOS 70D, 18-135mm, 1/200sec at f/9, ISO 400

Winner, Design and Production
Kathryn Graham

➡ ‘I was asked to photograph the team who built the LVP1 satellite at SSTL [Surrey Satellite Technology],’ says Kathryn. ‘As they were gathering for the shot in the clean room, I took some natural shots around the spacecraft and noticed the team’s reflections on the satellite. I thought it would make an interesting picture.’

Canon EOS 5D Mark IV, 16-35mm, 1/160sec at f/5.0, ISO 1600



© KATHRYN GRAHAM





© PETER THOMAS



© SUDIP MAITI

Winner, Best Smartphone Photo
Sudip Maiti

This image, taken in Kolkata, shows a young girl explaining the benefits of solar energy to her grandmother.

Xiaomi Redmi 3S, 1/50sec at f/2, ISO 160

Highly commended

Muhammad Salman Zahid
The Eiffel Tower replica in Lahore, Pakistan
Sony Xperia Z2 D6503, 4.9mm, 1/5000sec at f/2.0, ISO 50



© MUHAMMAD SALMAN ZAHID



© TIM GREEN

Tim Green
Staircase in the Gran Hotel Domine, Bilbao
Fujifilm X-T2, 18-55mm, 1/6sec at f/7.1, ISO 1600



© ROBERT KERSHAW

Robert Kershaw
The Mode Gakuen Cocoon Tower, Tokyo
Pentax K-3, 12-24mm, 1/200sec at f/8, ISO 400



© LUKE MOORES

Luke Moores
An RAF Boeing E-3 Sentry, during the RAF flypast over the Mall in London
Nikon D7200, 70-210mm, 1/2000sec at f/5.6, ISO 250

Adrian Gidney
The Falkirk Wheel, Scotland. This rotating boat lift is the only one of its kind in the world.
Canon EOS Rebel T3i, 24-70mm, f/8, ISO 200



© ADRIAN GIDNEY



© SHIVANI SAI VALLURI

Shivani Sai Valluri
The Bandra-Worli Sea Link bridge in Mumbai
No exif data

THANKS TO OUR HAIR AND MAKE-UP ARTIST, PORTIA CHANNELL AND MODEL, JESS, FROM GINGERSNAP



Our version

There were a number of shapes and angles we had to consider, which individually were achievable, but putting them all together proved rather tricky. We also discovered after starting the shoot that the brim of the hat wasn't as wide as the original. However, despite these challenges, we're really pleased with the final result.

© ANDREW SYDENHAM



© IRVING PENN (CONDÉ NAST)

The original

This iconic portrait of Mary Jane Russell was taken for *Vogue* in 1951. Penn was US *Vogue*'s longest-standing photographer and shot 165 covers during the 66 years he contributed to the magazine. He was known for meticulous detail and how he posed subjects in an abstract juxtaposition against neutral backdrops.

In the original, Russell posed in a ladylike fashion, while repeatedly flicking a bit of cigarette tobacco off her tongue. Penn said, 'She brought to her posing as a model, concentration and tenderness, rare in the fashion medium today.'

Classics Revisited

Girl with Tobacco

on Tongue By Irving Penn

Andrew Sydenham and **Hollie Latham Hucker** recreate Irving Penn's portrait of Mary Jane Russell from 1951

Irving Penn was one of the 20th century's great photographers, best known for his arresting fashion photographs, portraits, still lifes and nudes. He was born in New Jersey in 1917 to a Russian-Jewish family. From 1934-38, Penn attended Philadelphia Museum School of Industrial Arts. Working under the guidance of teacher and mentor Alexey Brodovitch, Penn's work was greatly influenced by art culture, in particular the latest avant-garde European styles at the time.

Penn later went on to assist Brodovitch at *Harper's Bazaar* and then got his first job as an art director after graduating in 1938. At the age of 25, Penn gave it all up to travel around South America to paint and take photographs. Within a year he was back in New York and ended up at *Vogue* as an associate to the art director, Alexander Liberman. Not only was this working relationship to become a successful collaboration, it also transformed modern

photography and helped launch Penn's long and fruitful career. Penn founded his own studio in New York in the 1950s and there he continued to develop his work. In 2009 Penn died in New York at the age of 92.

Mary Jane Russell

Mary Jane Russell was a prominent model in the fashion industry during the '50s and '60s. She appeared on countless *Vogue* and *Harper's Bazaar* covers and quickly became one of Penn's favourite models.

Russell was born in 1926 in New Jersey and studied art at Sarah Lawrence College in New York. Her modelling career started in 1948 during the height of the New Look era. Russell's long neck and classical features very much suited the style of the time and she was often photographed in profile. Russell died in 2003 at the age of 77.

FURTHER READING

Irving Penn: Photographs by Irving Penn

Little, Brown US, 1988



This retrospective book showcases 90 standout images from Irving Penn's long and successful career. Images range from portraits of native people to famous artists and writers, fashion editorials, as well as nudes and still lifes.

Irving Penn – Centennial

Metropolitan Museum of Art, 2017



Celebrating the centenary of Penn's birth, this book is the largest collection of his work ever compiled. It includes iconic works, previously unpublished images, and essays that explore how cultural, social and environmental issues played a part in his career.

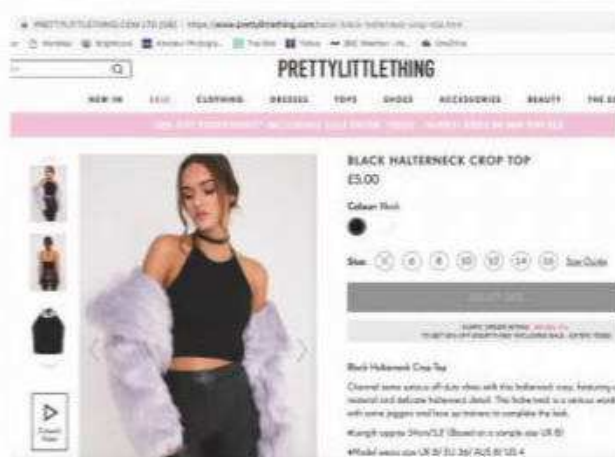
Food in Vogue

Abrams, 2017



Penn saw food, flowers and fashion as ephemeral objects that held their beauty throughout their life. This book showcases a collection of food photography, much of it shot by Irving Penn, accompanied with essays exploring how *Vogue*'s relationship with food has changed.

HOW WE RECREATED THE PICTURE



1 Outfit

The original portrait was taken for *Vogue* in New York City. Penn was renowned for being meticulous about detail, clean lines and shape so we needed to ensure we matched the original as closely as possible. We found a similar looking top for our model from www.prettylittlething.com for £5.



2 Accessories

It was important we sourced similar-looking accessories, as it's the details that help make this image so unique. We bought a hat, fake nails (with stick-on pads) and a fake cigarette from Amazon and the pearl drop earrings came from Claire's Accessories. The total cost came in at £45 including postage.



3 Styling

We picked our model, Jess, from Gingersnap modelling agency. She had a similar profile to Mary Jane Russell. To replicate her classic 1950s look, we hired a hair and make-up artist. The main focus were the eyes, with a thick, black liner applied along the upper lash and swept out just beyond the outer corner.



4 Lighting

We set up a white background like the original and used two Rotolight AEOS LEDs to illuminate it. We positioned one towards the backdrop at full power and another at the front to the right of the model to light her face, which was set to 50% power. Both lights were set to the daylight setting of 5200 Kelvin.



5 Posing

We needed to replicate the angle of the neck and profile, the space between the chin and shoulder, the spaces between arm and torso, plus the angle of the hand, fingers, tongue and cigarette. We can see in this image, that we needed more space between around the arm so we repositioned our model.



6 Choosing the final image

Trying to ensure all the individual elements of the pose came together in one frame took over an hour and 382 frames. While it was tempting to use Photoshop to combine certain elements of one photo with another to match the original, we decided to pick our favourite – a shot we captured towards the end of the shoot.



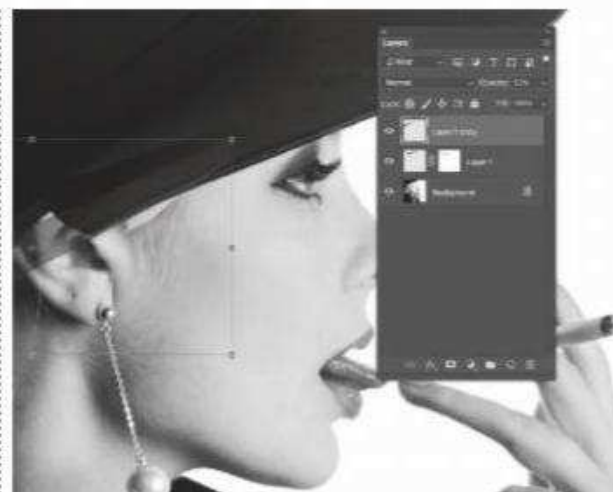
7 Open in Adobe Camera Raw

We shot raw files to give us greater control during post production and began our workflow in Adobe Camera Raw, Photoshop CC's raw plug-in. We started with the Crop tool and applied a square crop using the 1 to 1 ratio crop option. Next we selected Black & White Treatment in the Basic panel to convert to mono.



8 Exposure tweaks

The exposure was pretty much spot on but we did reduce it slightly to -0.25 to tone down the skin tone on our model's face, and increased the Contrast to +29. To adjust the tones we moved over to the Black and White Mix panel. We set the Reds to -25 and Oranges to +14 to replicate the tones in the original.



9 Finishing touches

We opened the image into the main Photoshop editor to make use of Layers and Masks in order to tweak the hat. The brim of our hat wasn't as wide as the original and needed to be repositioned lower across the face. We selected small sections and copied and pasted them into place and used the Clone tool to tidy up.

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At a glance

£849

- 17MP Four Thirds sensor
- 24-75mm equivalent f/1.7-2.8 lens
- Multi-aspect-ratio shooting
- 2.76m-dot electronic viewfinder
- 3in, 1.24m-dot touchscreen

Panasonic Lumix LX100 II

It may look like a relatively minor update over its predecessor, but Panasonic’s latest enthusiast-focused compact is still an excellent camera, as **Andy Westlake** discovers



For and against

- Relatively large Four Thirds sensor gives excellent image quality
- Large-aperture lens is great for selective focus and low-light shooting
- Aspect-ratio switch encourages compositional creativity
- Manual control dials make for an engaging shooting experience
- 16:9 field-sequential viewfinder isn't great
- Lack of screen articulation hinders shooting at unusual angles
- Large body won't suit those looking for a pocket camera
- Lens is very prone to flare when shooting into the sun

Data file

Price	£849
Sensor	17MP Four Thirds MOS
Output size	4736x3552
Focal length mag	2.2x
Lens	24-75mm equivalent, f/1.7-2.8
Shutter speeds	60-1/4000sec (mechanical) 1-1/16000sec (electronic)
Sensitivity	ISO 200-25,600 (standard) ISO 100-25,600 (extended)
Exposure modes	PASM, iAuto
Metering	Multiple / Center Weighted / Spot
Exposure comp	+/-3EV (dial), +/-5EV (touch menu)
Continuous shooting	11fps maximum, 5.5fps with AF-C
Screen	3in, 1.28m-dot LCD touchscreen
Viewfinder	2.76m-dot equivalent, 0.7x magnification
AF points	49
Video	4K (3840x2160) 30fps
External mic	No
Memory card	SD, SDXC, SDHC (UHS-I)
Power	DMW-BLG10E Li-Ion
Battery life	340
Dimensions	115x66.2x64.2mm
Weight	392g

Back in 2014, Panasonic introduced the LX100, a chunky compact camera with a fixed, large-aperture zoom lens and a relatively large Four Thirds sensor. With its rangefinder-like styling and comprehensive array of analogue controls, it quickly became one of our favourites of its type. While not very pocketable, the LX100 provided a far more engaging shooting experience than any of its peers, with its main disadvantage being its relatively low resolution of 12.8 million pixels. Four years on, and Panasonic has followed up with the LX100 II, which at first sight looks exactly the same as the original. Indeed, if it weren't for the subtle red 'II' on the top-plate you'd be hard-pushed to distinguish it from its predecessor. On closer inspection you'll find a few other physical changes, including a subtly redesigned grip, reshaped

switches on the lens barrel, and different labelling on some of the buttons. But the biggest updates are invisible, with the most important being a new higher-resolution sensor and the addition of a touchscreen. The other notable change is the price: the LX100 II will set you back £850 – considerably more than the LX100's street price of around £600, and indeed higher than the interchangeable-lens Lumix GX9 that's not dissimilar in size. Looking at other enthusiast-focused compacts with similar zoom ranges, the pocket-sized Sony RX100 V currently costs £800 (and its lower-spec sibling, the RX100 IV, is £650), while Canon's APS-C sensor PowerShot G1 X Mark III costs £1,090. So the LX100 II isn't the most expensive of its type on the market, but even so it's going to have to be pretty special to justify its not inconsiderable price tag.



In good light, the LX100 II gives detailed, attractively coloured images that are on a par with those you'd get from most DSLRs
63mm equiv, 3:2, 1/1000sec at f/5.6, ISO 200

Features

One thing that certainly is pretty special about the LX100 II is its sensor and lens combination, and how they work together. The sensor is the same Four Thirds MOS used in the GX9, which means that it's larger than the 1-in type sensors found in Sony's RX100-series cameras, if only half the area of the APS-C unit in Canon's G1 X III. But it's used rather differently to normal, with the same true multi-aspect-ratio set-up as the LX100. A prominent switch on the lens barrel selects between 4:3, 3:2 and 16:9 settings that give a progressively-expanding horizontal angle of view. There's also a 1:1 setting, which is simply a crop of 4:3. The highest output resolution of 17MP is achieved in 4:3 mode, using a sensor area of 15.8 x 11.9mm; 3:2 gives 16MP, 16:9 is 15MP, while 1:1 produces 12.5MP files. The sensor does away with an

optical low pass filter, which should see it render slightly sharper, more detailed images at the possible expense of sampling artefacts such as false colour moiré and maze-like aliasing.

Equally important is the Leica-badged lens, which offers a useful 24-75mm equivalent range along with a fast f/1.7-2.8 aperture and optical image stabilisation. Just like the LX100, the optical construction employs 11 elements in 8 groups, including two ED glass and five aspherical elements. The combination of large aperture and relatively large sensor means that the LX100 II offers a greater potential for selective focus and background blur than either of its main rivals: Sony has used a similarly fast lens but a smaller sensor, while Canon has paired its larger sensor with a relatively small-aperture f/2.8-5.6 zoom. It's all the glass involved in building this lens that explains – and

justifies – the LX100 II's comparative bulk. The minimum focus distance is just 3cm at wideangle, although this increases by a factor of 10 at the long end of the zoom. A switch on the barrel limits the AF to a minimum distance of 50cm for normal shooting, or selects manual focus.

Core photographic specifications are very solid. The sensitivity range covers ISO 200-25,600, and is further expandable with an ISO 100-equivalent setting, although this presents a greater risk of clipping highlight detail. The mechanical shutter provides speeds from 60sec to 1/4000sec, but engaging the electronic shutter extends this to 1/16,000sec, which allows shooting at large apertures in bright light without the help of a neutral density filter. Continuous shooting is available at up to 11 frames per second with focus fixed, although this drops to 7fps

if you'd like to follow the action between frames using live view, or to 5.5fps if you require autofocus adjustment between shots. Shooting Raw + Fine JPEGs I was able to rattle off 36 frames in a burst at top speed with focus fixed, and 38 frames at slower speed in AF-C mode. Given the relatively short zoom I can't imagine any photographer finding this to be a serious limitation. Shoot JPEG alone and you can pretty much keep going until the battery or card runs out.

There are plenty of other features as well for photographers to sink their teeth into. Creative options include Time Lapse, Stop Motion and Multi Exposure modes accessed from the shooting menu, along with a suite of image-processing filters for applying different looks to your images. The drive mode button gives access to an auto-stitching panoramic mode: this is nice to have,



With its fast zoom lens, the LX100 II is great for shooting indoors in low light
24mm equiv, 3:2, 1/50sec at f/1.7, ISO 1600

but would be more useful were it not limited to shooting at the wideangle position of the zoom. Meanwhile JPEG shooters can engage the firm's iDynamic setting to better balance bright and dark areas of the image, while highlight and shadow tone curve settings allow users further control over tonality. Lovers of black & white photography will appreciate the camera's L.Monochrome and L.Monochrome D modes, which give really attractive images direct from the camera. Last but not least, in-camera raw development allows you to tweak or reinterpret your images after shooting.

Panasonic was one of the pioneers of adding 4K video to stills cameras, and the LX100 II follows suit. It can record in 4K at 30fps and a bit-rate of 100Mbps,

or Full HD at up to 60fps. Sound is captured using built-in stereo microphones, but with no option to add an external unit. The catch is that while Full HD recording uses the full sensor width, 4K video imposes a 1.25x crop, so the lens becomes a 30-94mm equivalent zoom. It's possible to preview this cropped view before you start recording by changing a menu setting, but then you're no longer seeing an accurate representation of what you'll capture when you're shooting stills.

The firm has also included its usual range of 4K-based photographic modes, including 4K Photo that effectively records 8MP stills at 30fps, and 4K Post Focus which racks through a series of focus positions, notionally allowing you to refocus an image after shooting. Again, both are

subject to the same 1.25x crop, but this is at least previewed before you begin. These can be interesting options to experiment with, but I'm not sure they'll be of huge interest to the kind of serious photographer the LX100 II is trying to attract.

Panasonic has built in both Wi-Fi and Bluetooth for smartphone connectivity, and the LX100 II offers almost everything we'd expect in this regard. The always-on Bluetooth LE connection enables a couple of neat tricks, including the ability to browse through your pictures on your phone and copy across your favourites, even when the camera is switched off and stowed away in a pocket or bag. It's also possible to use your phone as a simple wireless remote control via Bluetooth alone, or turn on Wi-Fi to gain live view along with remote control of a range of settings including drive mode, ISO and white balance. The catch is that you don't get any control over exposure, as the LX100 II honours the positions of its various control dials instead.

Body and design

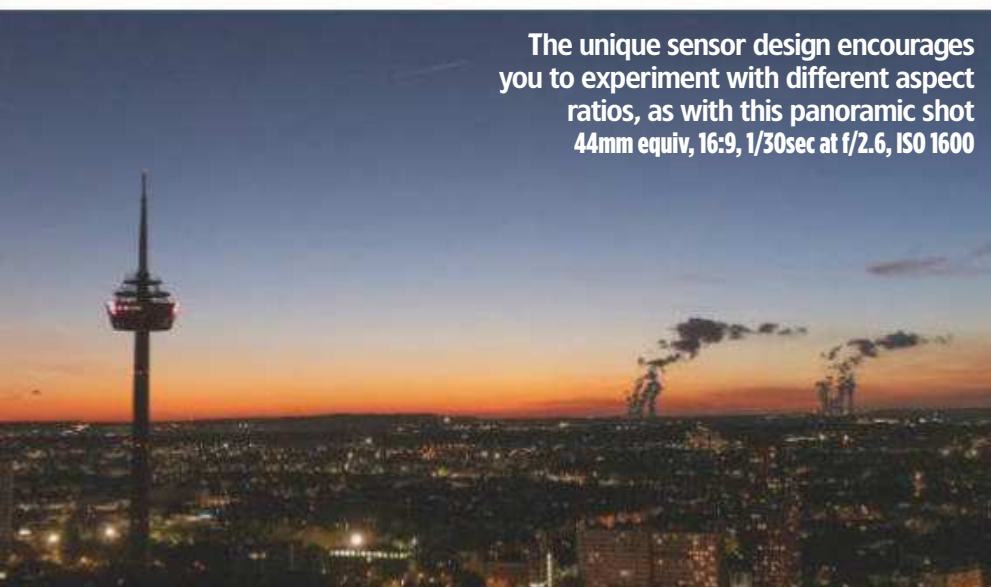
In terms of design, the LX100 II is essentially unchanged from its predecessor, which is no bad thing at all. Its robust, metal-shelled body feels like it should shrug off minor knocks with ease, while the rubberised finger grip and thumb

hook give a secure hold. The key controls are also all well placed for shooting with the camera held up to your eye.

However it's the traditional control layout that really marks the LX100 II apart from its fast-zoom peers. Dedicated dials on the top-plate for exposure compensation and shutter speed are joined by aperture and focus rings on the lens; the latter acts as a stepped-zoom in autofocus mode. Switches on the barrel set the focus mode and aspect ratio, while the d-pad gives direct access to ISO, white balance and drive mode. Finally the user-customisable onscreen Q Menu gives control over other key functions, so there's barely any need to enter the menus after initial set-up.

So far this is all much the same as the original LX100, but the new model has two major improvements. First, the screen is now touch-sensitive, with Panasonic's excellent interface providing large, well-spaced onscreen buttons that perfectly complement the camera's physical controls. Second, more of its external controls are customisable, giving you greater scope to configure the camera as you prefer. As with its other recent models Panasonic has favoured giving direct access to its various 4K modes out of the box, but holding down any of the Fn buttons for a couple of

The unique sensor design encourages you to experiment with different aspect ratios, as with this panoramic shot
44mm equiv, 16:9, 1/30sec at f/2.6, ISO 1600



seconds lets you re-assign them to any function you might find more useful.

You're expected to use the touchscreen to move the focus area, not only when you're shooting with the LCD, but also with the EVF. This will probably work fine for most photographers, but if, like me, you don't get on with this approach for viewfinder shooting, it's possible to reconfigure the d-pad buttons to move the focus area directly. You can then re-assign their usual settings to the various Fn buttons – for example, I placed ISO onto Fn1 on the top-plate, drive mode onto Fn3 and white balance onto Fn4. Configured like this, I found the camera an absolute joy to use.

Viewfinder and screen

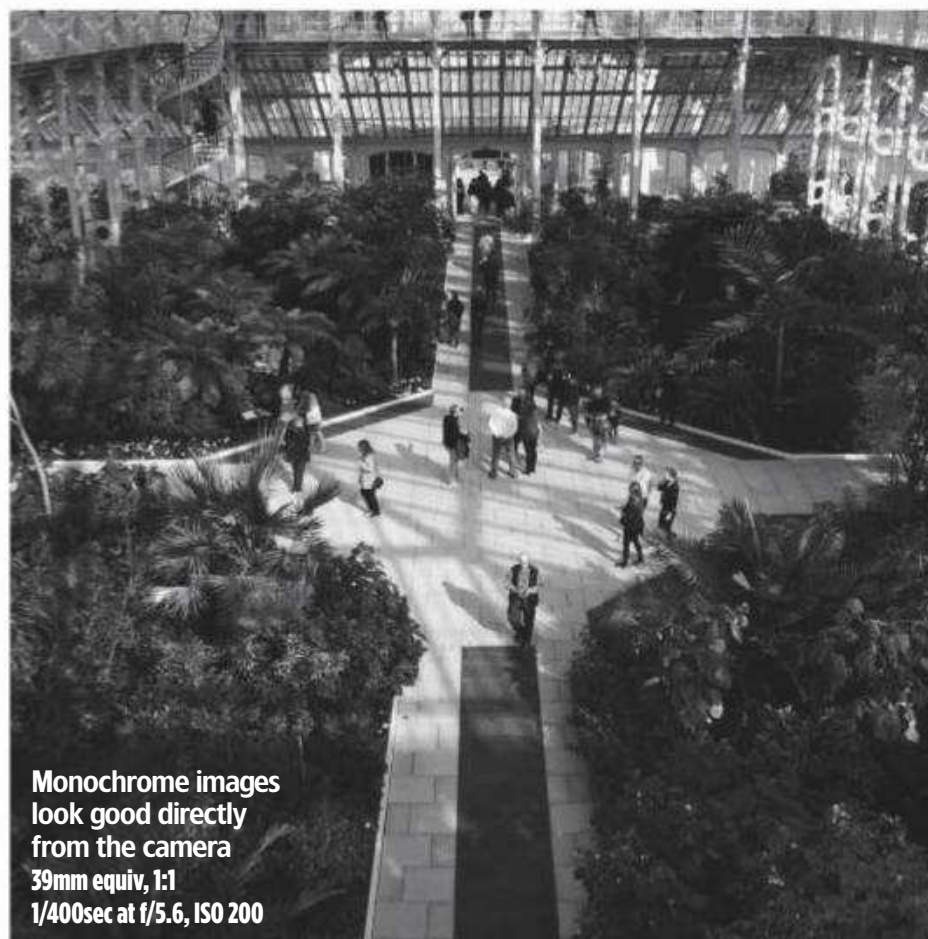
If there's one area where the LX100 II falls behind, however, it's in how you view the world while you're shooting. As on the LX100, the viewfinder employs a 16:9 panel, so it's only fully utilised when you're shooting video or panoramic stills. As you switch to narrower aspect ratios, the edges of the finder get increasingly blanked-off. As a result, its impressive-sounding 0.7x magnification drops to 0.6x at 3:2, and just 0.53x at 4:3. So while the specs suggest you're getting a biggest-in-class viewfinder, in reality it normally provides much the same size view as those in the Canon G1 X III and Sony RX100 V.

The panel also uses a phase-sequential design, which means

that rather than having separate red, green and blue sub-pixels, it creates an illusion of full colour by displaying each of these primaries in quick succession. Much of the time this works well, but if you're panning to follow a moving subject, or you simply blink, it can result in a coloured 'tearing' effect. Some people find this really difficult to live with, so if at all possible I'd recommend trying it before you buy. On a more positive note, the display calibration seems much more realistic compared to the original LX100, meaning you're no longer confronted by a high-contrast, over-saturated rendition of the world as on the older model.

As for the rear screen, it's been updated to a 1.24-million-dot unit that's now touch-sensitive. Unlike the viewfinder, it has a 3:2 proportion, so less of the area is wasted when switching between aspect ratios. The screen is bright, clear and colour-accurate, and the touchscreen is highly responsive.

The problem though is that it's fixed in place, with no articulation whatsoever. This is disappointing on a camera this size, and a serious disadvantage compared to the competition. I've got used to flipping out a screen whenever I see an overhead or low-angle shot, but the LX100 II makes shooting such scenes far more awkward than it should be. A tilting screen is also great for unobtrusive shooting, for



Monochrome images look good directly from the camera
39mm equiv, 1:1
1/400sec at f/5.6, ISO 200

Focal points

The LX100 II uses the same body design as its predecessor, but with some important changes under the surface

Filter thread

At the front of the lens you'll find a 43mm thread, which accepts both the supplied clip-on cap and screw-in filters. In addition, a cosmetic cover in front of the aperture ring conceals a bayonet mount for the optional LFAC1 auto lens cap.

Flash

There's no built-in flash, but a hotshoe centred with the lens accepts external units. A tiny slide-on flash is included in the box, with a fixed forward-facing tube and a guide number of 7m at ISO 100. It draws its power directly from the camera body.



iA button

At heart the LX100 II is a camera for enthusiast photographers, but pressing this top-plate button sets it to Intelligent Auto mode so it can be easily used by non-experts.

Battery

The DMW-BLG10E battery is shared with a number of Panasonic cameras, and is rated for up to 340 shots per charge using the LCD, or 270 with the EVF. Switching to the 'Eco' 30fps viewfinder setting increases this to 320 shots.

USB charge

The LX100 II gains a standard Micro USB socket, which can be used for both transferring images to a computer and charging the battery. A micro HDMI connector behind the same cover allows connection to a TV for viewing your images and videos.



Testbench CAMERA TEST



The large-aperture lens is good for selective focusing and blurring backgrounds
75mm equiv, 4:3, 1/640sec at f/2.8, ISO 200

➤ example with street photography. Fitting such a screen would necessarily result in a slightly larger camera, but that's a trade-off I'd happily take. It's not as if this would make the LX100 II significantly less portable; you'll be carrying it in a bag or large coat pocket anyway.

Autofocus

As with other current Lumix cameras, the LX100 II uses Panasonic's Depth from Defocus (DFD) technology for autofocus. This works by taking two measurements at slightly different focus distances, then using a knowledge of the lens's out-of-focus characteristics to determine how to bring the image into sharp focus. This is considerably quicker than simple contrast-detection AF, without needing the added cost and complexity of on-chip phase detection pixels.

A plethora of focus area modes is available. The camera can be left to select the focus point itself, using either a 49-area grid that covers almost the entire image area, or a user-defined subset of those points. But I suspect most users will prefer the 1-Area mode, which allows the focus point to be placed freely anywhere in the frame and resized in 15 steps.

If this isn't enough, there's pinpoint AF for selectively focusing on a really small area, complete with an onscreen focus-check 'loupe'. Subject-tracking and face-detection options are also available, with the latter including eye detection.

I found the LX100 II's AF performance to be excellent, with the camera locking on to the specified focus point rapidly, decisively and completely silently. Autofocus also continues to work reliably in remarkably low light, for example in dimly lit restaurants or bars. I only got a few images that were out of focus, and that was usually attributable to shooting subjects closer than 50cm with the lens set to the standard AF position. After a while I ended up leaving the camera in its AF macro setting, which maintains access to the full focus range.

Performance

A camera aimed this squarely at demanding enthusiast photographers needs to perform flawlessly, and for the most part, the LX100 II does exactly that. It's quick to start up when you flick the power switch, and responds instantly to both the physical controls and the touchscreen. The analogue controls make it a joy to

shoot with, while the touch interface speeds up changing secondary settings and browsing images in playback. It's an excellent fusion of the traditional and the modern: indeed if you've ever been tempted by a Fujifilm X100-series camera but would prefer a zoom lens, the LX100 is pretty much the camera you need.

It is discreet too, with the relatively small body making it much less intimidating to shy subjects compared to a bulky DSLR. Turn off the various electronic operational noises and the fake shutter sound, and it becomes practically silent, regardless of whether you employ the mechanical or electronic shutter. This is a big advantage for candid or street photography.

The metering system generally does a good job, although I noticed a certain bias towards underexposure, especially in flat lighting conditions. One point worth noting is that the viewfinder brightness doesn't appear to adjust to match the ambient light, which means that when you're shooting in relatively dark conditions it can appear overly bright, and encourage you to underexpose even further. So it's always worth keeping an eye on the live histogram.

Panasonic hasn't always been known for the quality of its JPEG output, but this is one area where the LX100 II pleasantly surprised me. In its standard setting the camera provides attractive, if slightly muted, colours, while the auto white balance generally delivers well-judged results with just an occasional tendency to err on the cool side of neutral. In sunlit autumn conditions, engaging the Vivid colour setting and the daylight WB preset gave me images with vibrant, punchy but not too overblown colour. As always you'll get the best results shooting raw, but I think that with the LX100 II, the gap is probably narrower than with any previous Lumix compact. In many cases I'd be perfectly happy to use the camera's JPEG output.

Last but not least, the lens is an extremely good performer, combining impressive sharpness at large apertures with attractively blurred backgrounds. Its optical image stabilisation also works very well, and I was able to get sharp images handheld at shutter speeds as low as 1/2sec at wideangle. Its main flaw is a serious susceptibility to producing broad, multi-coloured flare patterns when shooting directly into the sun.



Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

Our cameras and lenses are tested using the industry-standard Image Engineering IQ-Analyser software. Visit www.image-engineering.de for more details.



With its Four Thirds sensor and fast zoom lens, the LX100 II gives excellent image quality for a fixed-zoom compact. Its 17MP resolution is sufficient to make detailed A3 prints, and when shooting at low ISOs, there's plenty of latitude in the raw files to pull extra detail out of the shadows. Its high ISO performance is also very good, with files being quite usable – if visibly noisy – at ISO 6400. Take into account the large-aperture lens, and there's a case to be made that it will offer consistently high quality across a wider range of conditions than any of its peers.

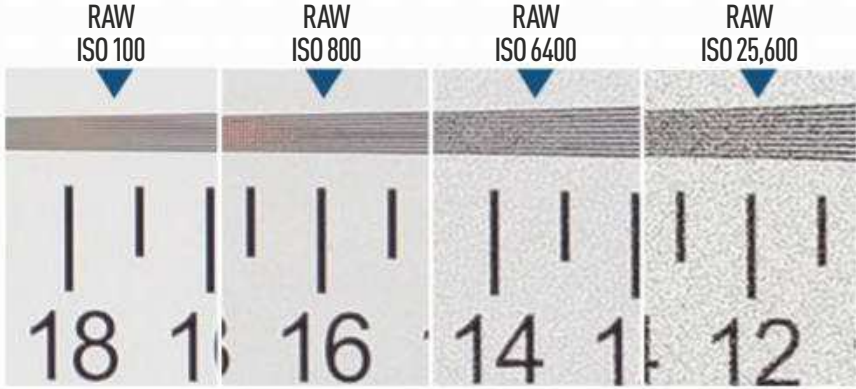
Resolution

At its lowest setting of ISO 100 and in the 4:3 aspect ratio, the LX100 II resolves close to 3,500 lines per picture height, which is essentially as much as it could theoretically achieve. Some aliasing is visible at higher frequencies owing to the lack of an optical low-pass

filter. Resolution reduces gradually as the sensitivity is raised, with around 3200l/ph measured at ISO 800. However images are still reasonably clean at ISO 6400, which offers 2700l/ph. At the top setting of ISO 25,600 resolution falls to around 2400l/ph.



On the right we show details from our resolution chart test pattern (above). Multiply the number beneath the lines by 200 to give the resolution in lines per picture height.

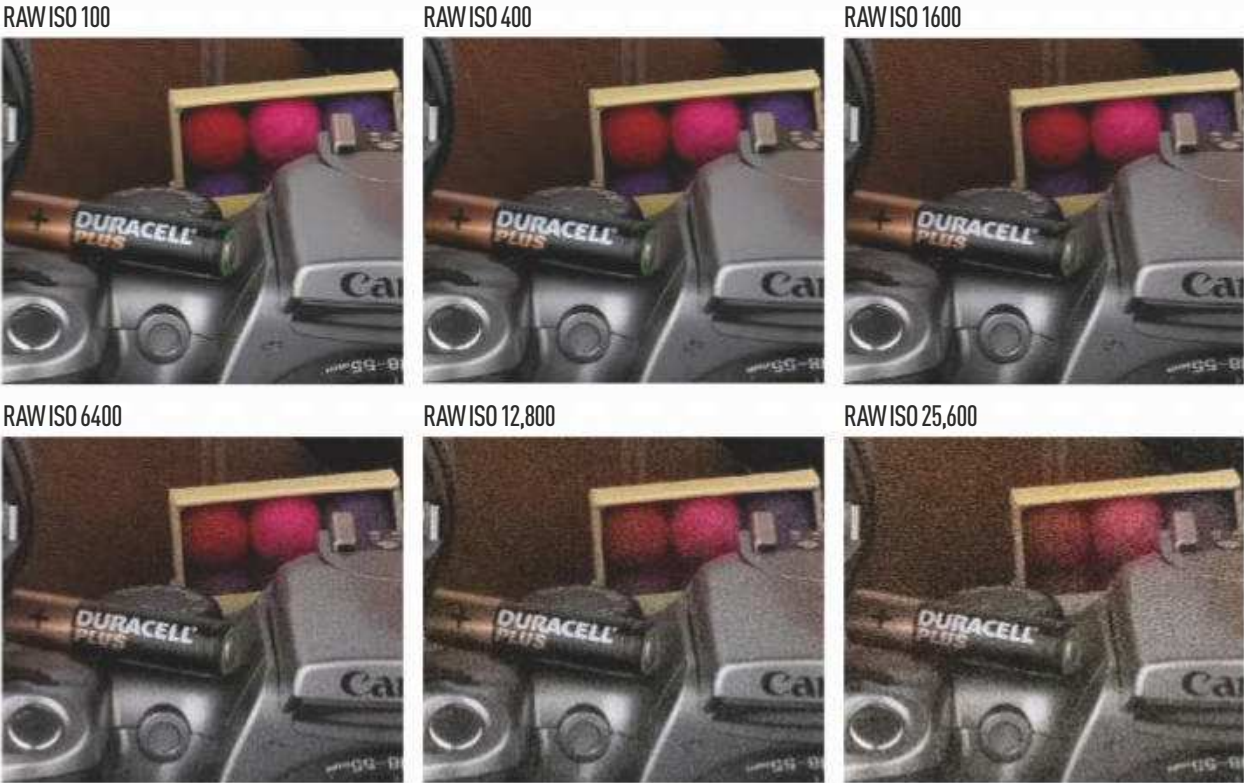


Noise



The crops shown below are taken from the area outlined above in red

At low-sensitivity settings from ISO 100 to ISO 400, the LX100 II delivers impressive image quality with no visible noise and crisply defined fine detail. It's only at ISO 1600 that noise starts to have a clearly detrimental impact, obscuring fine low-contrast detail, but you'll only really see this when zooming into your image files or making large prints. By ISO 6400 colour saturation is starting to suffer and detail in the darker tones has all-but-disappeared, yet images are still perfectly usable at smaller viewing sizes. However, quality at ISO 12,800 is distinctly marginal, with lots of noise and poor colour. I'd avoid using ISO 25,600 completely.



Verdict



TESTING the Lumix LX100 II left me with somewhat mixed feelings. On the one hand, it reminded me of just how great the LX100 design is; the chunky body feels really good in your hand, and the analog dials encourage you to take more creative control over your photography. This is aided by the fast zoom lens, which provides greater scope for selective focus and background blur than those on its main rivals, the Sony RX100 V and Canon G1 X Mark III. In combination with the effective image stabilisation, it also allows handheld shooting in very low light. The unique multi-aspect-ratio sensor adds further to the appeal.

However, I was also perpetually reminded of the design's failings. As a habitual viewfinder user, I find the field-sequential EVF rather less pleasant to use than those on its direct competitors, and the view becomes decidedly small when shooting 4:3 ratio images. Just as importantly, whenever a low- or high-angle shooting opportunity presented itself, the fixed screen hindered my efforts to take advantage. It's really disappointing not to have an articulated screen on a camera this large.

On a more positive note, the various updates certainly add to a better shooting experience compared to the original LX100. The extra resolution is very welcome, while the touchscreen and extra customisation options improve the usability no end. Finally, the addition of Bluetooth brings connectivity right up to date. So while there's not necessarily one killer feature to justify the substantial premium that the II commands over the original, the cumulative updates mean that it makes a decent case for itself.

As a result, the LX100 II should still appeal strongly to enthusiast photographers looking for a small camera that isn't merely a point and shoot. It's just a shame Panasonic didn't try that little bit harder to make it the standout leader in its class.

FEATURES	9/10
BUILD & HANDLING	9/10
METERING	8/10
AUTOFOCUS	8/10
AWB & COLOUR	8/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	7/10



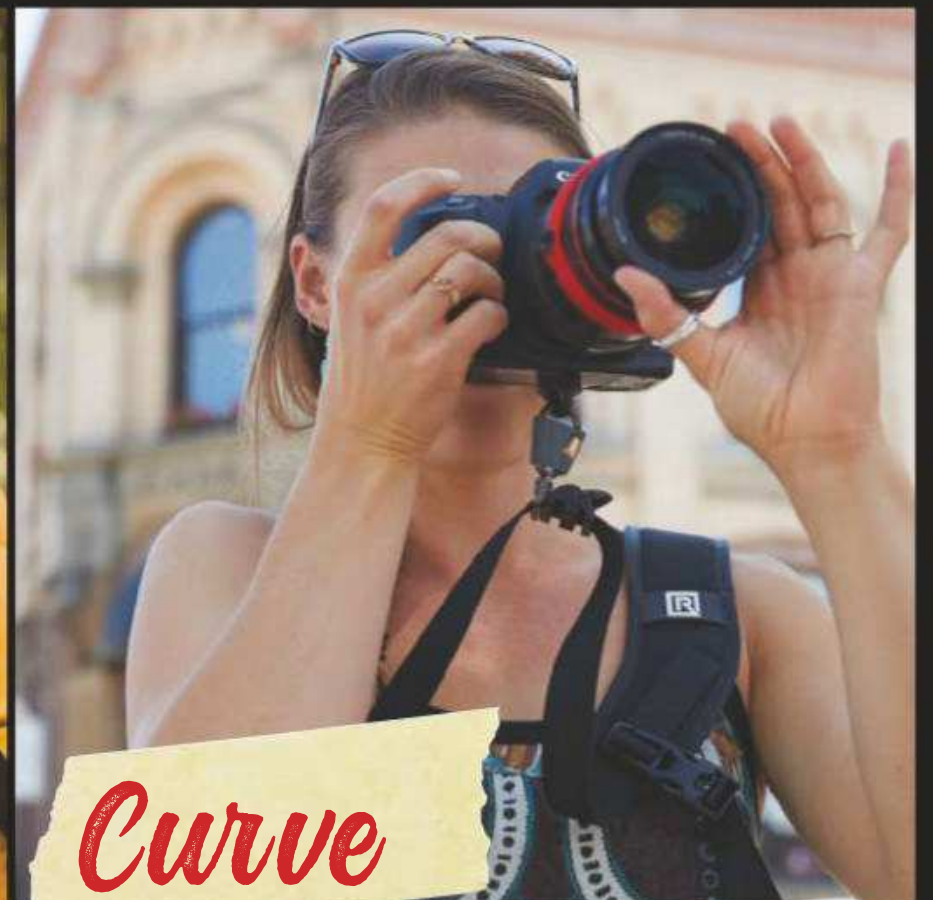
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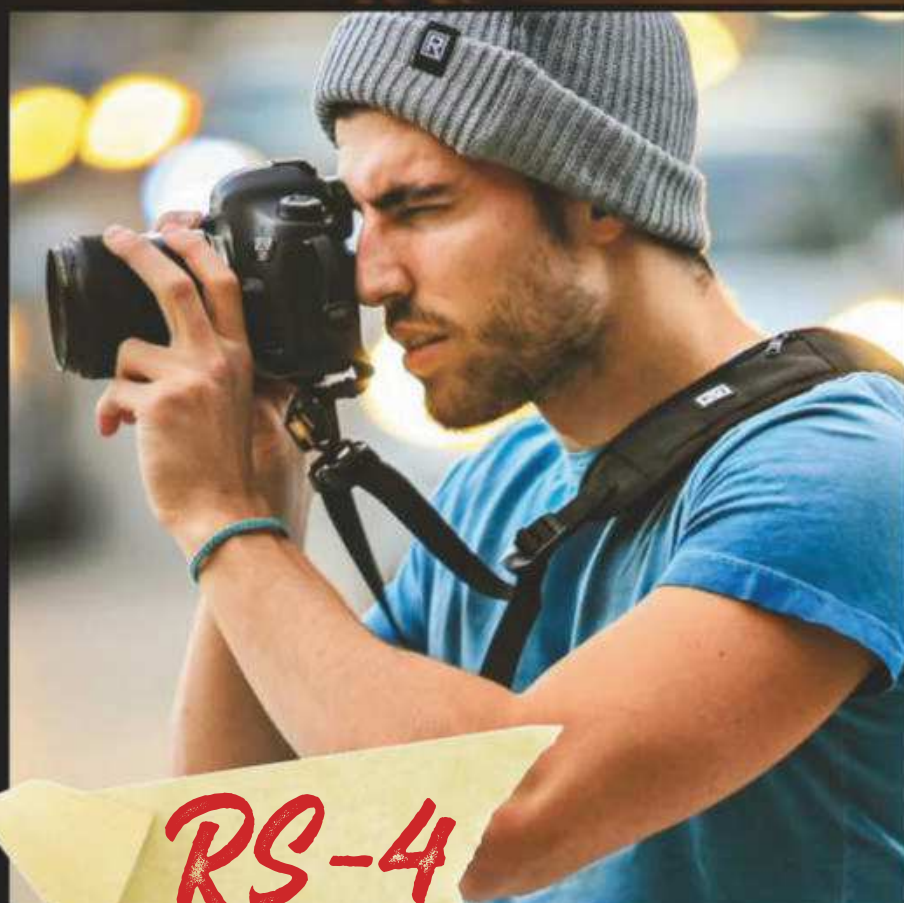
Sport

DESIGNED FOR DSLR AND
HEAVY CAMERA LENS COMBINATIONS



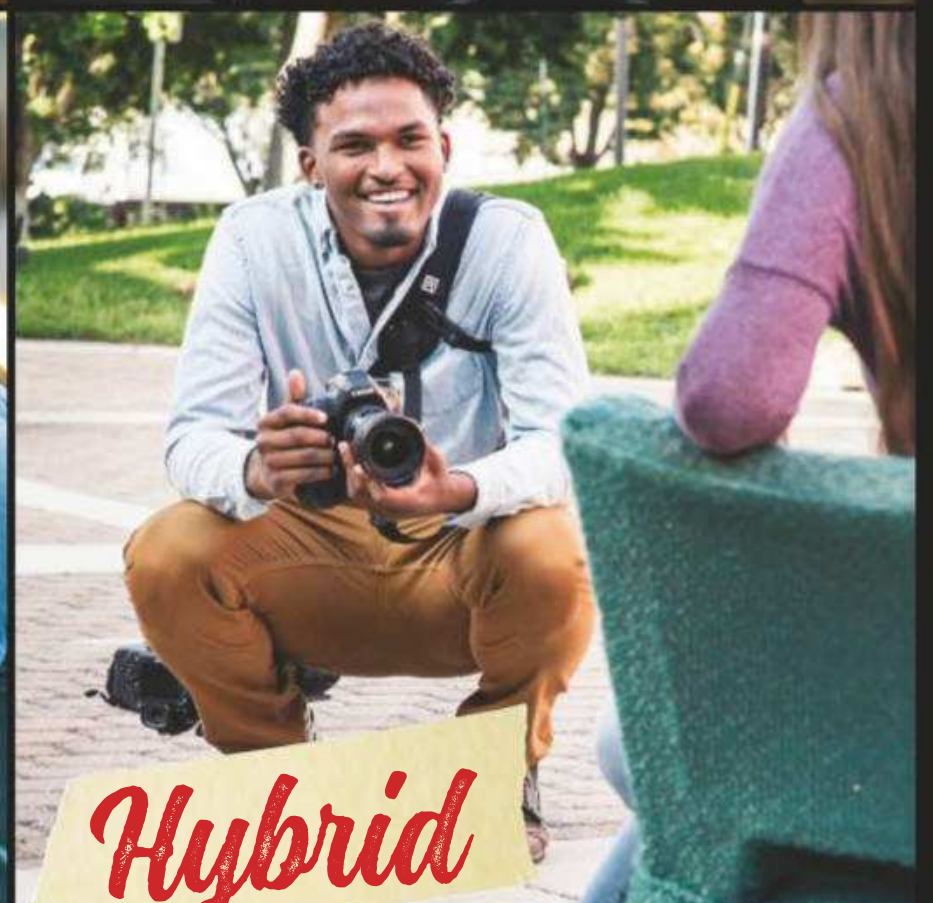
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Fast standard zooms come into their own when you require a versatile focal length and you're presented with a low-light shooting situation Canon EOS R with EF-EOS R adapter, 1/60sec at f/2.8, ISO 800

Sigma 24-70mm f/2.8 DG OS HSM Art

Does this standard zoom succeed at offering top-level performance for today's era of high-resolution cameras? **Michael Topham** finds out

Full-frame DSLR and mirrorless camera users have a tough decision to make when choosing a standard zoom. Opt for one that covers a focal length of around 24-105mm with a maximum aperture of f/4 and you'll find there's a saving to be made over a 24-70mm f/2.8. What you save in cost and gain in having a bit more reach at the long end you lose in terms of maximum aperture though. If you're after a versatile zoom that performs as well in low light as it does creating a shallow depth of field wide open, a pro-spec 24-70mm f/2.8 is the way to go.

The Sigma 24-70mm f/2.8 DG OS HSM Art replaces the ten-year-old Sigma 24-70mm

f/2.8 EX DG HSM and is a more affordable alternative to the Canon EF 24-70mm f/2.8L II USM (£1,739), Nikon AF-S 24-70mm f/2.8E ED VR (£2,099) and Sony FE 24-70mm f/2.8 G Master (£1,849). It's a lens we've been intending to review since its arrival earlier this year, but how good is it? And should users looking for one of the finest-performing standard zoom lenses consider it?

Features

We're looking at a lens that's designed as a go-to for different photographic applications. To maximise its appeal with a wide range of users it has an optical design that's optimised

for DSLRs and mirrorless cameras boasting a resolution of up to 50 million pixels. The lens construction consists of 19 elements in 14 groups with 9 rounded aperture blades. As part of this design, three special low dispersion (SLD) glass elements and four aspherical elements are used to curtail optical aberrations. To keep flare and ghosting under control the front element benefits from Sigma's Super Multi-Layer Coating that also contributes to sharp, high-contrast images in backlit conditions. Nikon users will find that the lens also incorporates an electromagnetic diaphragm mechanism that allows it to receive the appropriate signals from the camera body for a reliable auto-exposure performance during continuous shooting.

Sigma has once again used its hypersonic motor (HSM) to keep focusing fast and quiet, but this has been refined since previous versions to deliver 1.3x more torque and



I found the lens does a fine job of controlling chromatic aberrations along high-contrast edges Canon EOS R with EF-EOS R adapter, 1/640sec at f/2.8, ISO 200

➤ provide a more stable performance across its 37cm-infinity focus distance range. Unlike the Canon EF 24-70mm f/2.8L II USM, this Sigma zoom features an optical stabiliser that allows you to shoot four stops slower than would otherwise be possible; however this doesn't trump another of its close rivals – the Tamron 24-70mm f/2.8 Di VC USD G2 (£1,249), which has the highest vibration compensation level of its class and is effective to five stops. Other noteworthy features include full-time manual focus, which allows the lens to be switched to manual focus simply by rotating the focus ring, an 82mm filter thread, and full compatibility with Sigma's USB dock to update firmware and adjust focusing parameters using the company's Optimization Pro software. As things stand the lens is available in Canon, Nikon and Sigma mounts, but isn't currently available in Sony

E-mount. Anyone wishing to pair a Canon or Sigma mount version of this lens with a Sony A7-series camera will want to use Sigma's MC-11 adapter (£199).

Build and handling

The lens has a practical design. At a glance, it could easily be mistaken for the manufacturer's 24-105mm f/4 DG OS HSM, but in terms of size it's fractionally thinner and slightly stubbier. Some will be disappointed to read that it's not a weather-sealed optic, but the barrel feels strong and robust which should see it stand up to the challenging shooting environments that serious photographers encounter. The barrel contains a large amount of metal in its construction and external moving parts feature thermally stable composite (TSC), which is resistant to thermal expansion and contraction. At the rear a rubber ring compresses against

‘The zoom ring operates consistently smoothly’

the camera mount to form an effective seal against dust and moisture. The front element also features a water- and oil-repellent coating that allows it to be wiped clean easily.

In terms of weight it's heavier than its Canon, Tamron and Sony rivals, but is 50g lighter than Nikon's offering. As with most lenses that weigh over 1kg, it handles best with cameras that offer a large, comfortable handgrip and it didn't show any sign of zoom creep, which is important, as it doesn't have a zoom lock. A fairly thin manual focus ring is positioned in front of the focus distance window. Ahead of this is the zoom ring that has its focal length markings printed towards the front. Both the zoom and focus rings are rubberised and it's easy enough to decipher which is which from behind the camera. The feedback of both rings on our review sample couldn't be better. The manual focus ring provides sufficient resistance for precise focusing adjustments and the zoom ring operates consistently smoothly and needs very little effort to extend it to its maximum reach. There are two switches on the side of the barrel. Setting the AF/MF switch to its central position engages manual override (MO) and the optical stabilisation is simply set to either on or off using the switch below.

Image quality

One of the benefits of choosing a standard zoom with a constant aperture of f/2.8 ahead of an f/4 version is the way it permits the use of faster shutter speeds in low light. The



A fast standard zoom is a great lens to have coupled to your camera when you're not too sure what opportunity might present itself Canon EOS R with EF-EOS R adapter, 1/200sec at f/2.8, ISO 640



An example of centre sharpness wide open at the far end of the zoom Canon EOS 5DS R, 1/400sec at f/2.8, ISO 200

opening image to this review is a good example and by shooting wide open at f/2.8 I was able to keep the sensitivity below ISO 1000 while maintaining a 1/60sec shutter speed in order to keep the subject sharp and the image absent of handshake – aided by the effective optical stabilisation, I should add. Our Image Engineering tests, which are carried out at each aperture setting at three focal lengths, revealed a spike in centre sharpness when the lens is stopped down from f/2.8 to f/4, with high sharpness figures being returned between f/5.6 and f/8. Corner sharpness is better at wider focal lengths than at the long end and improves gradually as it's stopped down to f/5.6–f/8. While the sharpest results are obtained by stopping down, shooting at f/2.8 creates some very satisfying images. As my sample images that support this review illustrate, opening the lens to f/2.8 is useful when you want to emphasise a subject from a busy background or surroundings and create a pleasing bokeh in out-of-focus areas.

Vignetting is prominent at the wide end of the zoom at f/2.8, where corners appear approximately 1.4EV darker than the centre. Corner shading is less obvious at f/4 and by stopping down to f/5.6 it vanishes almost completely. The lens is supported by Adobe so if you find yourself shooting at wide apertures and would like to remove vignetting later during post-processing you can select the Enable Profile Corrections option from within Lightroom or Photoshop and it'll automatically and effectively correct the image for you. The same can be said for correcting distortion. Leave the image untouched and you'll be aware of barrel distortion at 24mm, which diminishes as you zoom in towards 50mm. Mild pincushion distortion also appears as you encroach 70mm. This level of distortion isn't a major concern however. It's easily fixed and is common with most standard zoom lenses that cover a similar focal length.



Verdict

Priced at £1,199, this Sigma zoom presents a very attractive saving over its closest rivals and puts up a strong fight against them in terms of optical performance. The effective image stabilisation system gives it one up on Canon's alternative and it weighs less than Nikon's offering too; however both of these and Sony's lens provide weather-sealing, which is the Achilles' heel of this lens.

With the fast and quiet autofocus, robust build and overall design, it shares a likeness to Sigma's 24-105mm f/4 DG OS HSM Art. As you'd expect for paying double the price of that lens though, it's optically superior, presents the option to create images with a shallower depth of field and allows you to shoot more comfortably when challenged by low-light situations.

It's not a lightweight lens and might not fare well in poor weather, yet full-frame users after one of the finest and most affordable f/2.8 standard zooms available won't have any regrets adding this optic to their lens arsenal.



Data file

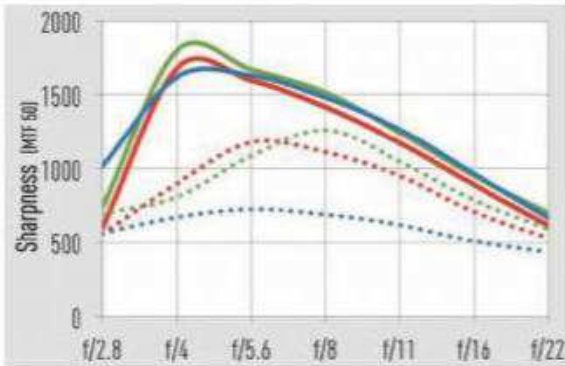
Price £1,199
Filter diameter 82mm
Lens elements 19
Groups 14
Aperture blades 9
Aperture f/2.8–f/22
Minimum focus distance 0.37m
Dimensions 88 x 107.6mm
Weight 1,020g
Lens mount Canon, Nikon, Sigma
Included accessories Lens cap, lens hood, lens pouch



Sigma 24-70mm f/2.8 DG OS HSM Art

Resolution

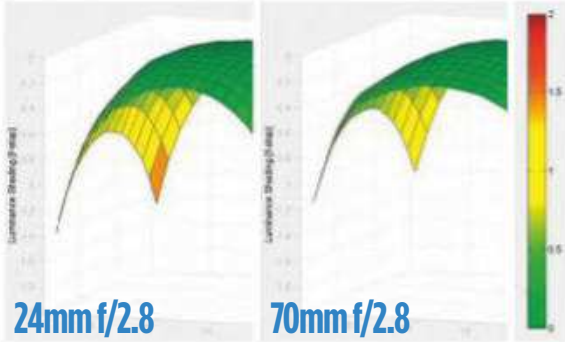
Users will find that centre and corner sharpness improves considerably by stopping the lens down from f/2.8. Centre sharpness at all focal lengths peaks between f/4–f/5.6, with the best edge-to-edge sharpness being located between f/5.6–f/8. Corner sharpness never reaches the same level as centre sharpness, and our results tell us that it delivers sharper results into the corners at wider focal lengths than it does at the far end of the zoom.



24mm Centre — 24mm Edge
35mm Centre — 35mm Edge
70mm Centre — 70mm Edge

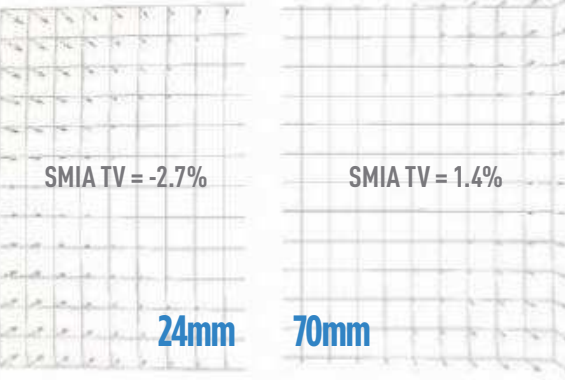
Shading

Use the lens at the widest point in the zoom range at f/2.8 and the corners of images appear darker than the centre by around 1.4EV. This reduces to 1EV at f/4, with shading almost completely absent by the time you reach f/5.6. Vignetting isn't quite as severe in the middle to far end of the zoom.



Curvilinear distortion

Zoom lenses are prone to distortion and this lens is no exception. Barrel distortion is exhibited at the wide end, which subsides as you extend the zoom but then turns to pincushion distortion as you get closer to 70mm. Turning lens profile corrections on is the quickest and easiest way of dealing with it.



Polaroid OneStep+

Andy Westlake tests Polaroid's latest instant camera that can be controlled remotely from a smartphone

● £149.99 ● uk.polaroidoriginals.com

LOOKING like it's been teleported straight out of the 1970s, the Polaroid OneStep+ is an unashamedly retro-styled instant camera. It's a development of the OneStep 2, adding Bluetooth for remote control from your phone for a £30 premium. It also gains an upgraded lens with two manually switchable focus positions – 0.6m to infinity for the standard lens, and 0.3m to 0.9m for the 'portrait' lens.

Other than that, it's an extremely basic camera with barely any controls: simply turn it on and press the front-mounted shutter button. The flash will fire, gears will whirr, and your photo will be spat out the front, covered by a retracting plastic 'tongue' to prevent it being bleached by the light before it's even developed. A slider beneath the viewfinder makes prints lighter or darker, while a button on the back disables the flash. That's your lot.

What sets this model apart, though, is the ability to control it remotely from a smartphone. The beautifully designed Polaroid Originals app includes a simple remote shutter release; a self-timer that can be set from 1 to 12 seconds; a double exposure mode; a light painting mode that's essentially a bulb setting; and a noise trigger with a customisable threshold. Finally, there's a metered manual mode that lets you choose the shutter speed and aperture, turn the flash on and off, and decide when to eject the film. This allows free experimentation with slow speeds (up to 30sec) or multiple exposures.

Verdict

On paper, the OneStep+ should be the best instant camera money can buy. The hardware maintains the simplistic charm of classic Polaroid cameras, but the addition of fully manual control from your smartphone promises a whole extra level of creativity.

It has some serious problems, though. The viewfinder is ridiculously approximate – don't expect to get anything close to a considered composition. The colour film gives a muddy, faded look that might charitably be considered 'arty', but which ultimately just isn't as attractive as Fujifilm Instax film. The mono version looks much nicer, but the test pack I shot failed to develop any image over large tracts of the prints. Whether this counts as charmingly quirky or plain defective depends wholly on your point of view.

If you're prepared to embrace the unpredictability of Polaroid Originals film, and like the idea of manual control, the OneStep+ is worth considering. However, if you're after an instant camera that will consistently deliver good-looking prints, then the Fujifilm Instax SQ6 would be a better choice for less money.

At a glance

- Square-format instant camera
- Takes Polaroid Originals i-Type film
- Built-in Bluetooth for remote control from smartphone
- Manually set dual-focus lens



Tripod mount

A standard 1/4in thread in the base allows mounting onto a tripod, which is pretty much essential to take advantage of the remote-control features.

Plus button

Activates the built-in Bluetooth, allowing remote control from a smartphone via the free Polaroid Originals app for Android and iOS. Tapping twice engages a self-timer.

USB charge

The camera uses a built-in battery that should be good for 15-20 film packs. It's charged using a standard Micro USB port.

Film packs

Polaroid Originals i-Type film packs are available in both colour and black & white, and cost £14.99 for eight exposures.



ABOUT POLAROID ORIGINALS

In its original incarnation, Polaroid went bust in 2008. Its machinery was promptly bought by a company named Impossible Project that was determined to bring instant film back into production. In 2017 it acquired the rights to the name, and rebranded as Polaroid Originals. The firm now produces both cameras and film.



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The British: a falling plate camera made in Manchester

BLAST FROM THE PAST

The British

John Wade looks at an innovative Victorian camera

LAUNCHED: 1892

PRICE AT LAUNCH: £5 10s 6d (approximately £5.52)

GUIDE PRICE NOW: £75 (recent auction price)

Usually on these pages, we look at old cameras that are still usable. Occasionally, however, it's good to consider a camera purely for its place in history, to see what amateur photographers might have been using more than 120 years ago. Originally patented by T Miller of Manchester and sold as the Adelphi, this version went on to be made and sold by JT Chapman, also of Manchester, who called it The British.

It's a falling plate camera, which means glass photographic plates are stacked vertically in the back. After each exposure, a lever is operated, causing the plate at the front of the stack to fall forward and slide down into a compartment in the body's base. Springs inside the camera back then push the stack forward so the next plate is ready for exposure.

Opening the front reveals a roller-blind shutter made by Kershaw, a photographic company based in Leeds. A knob tensions the blinds for speeds of 1/15-1/90sec, and a shield behind the lens prevents light reaching the photographic plate while the shutter is being wound. The brass lens is made by Wray with a rotating disc that allows the photographer to dial in apertures of f/8-f/32. It is focused by a key on the base of the body that shifts the lens board backwards and forwards as a needle moves across a focusing scale on the side.

Three strings protrude from the side and base of the body. The picture-taking sequence goes like this. Open the front to tension the shutter and set



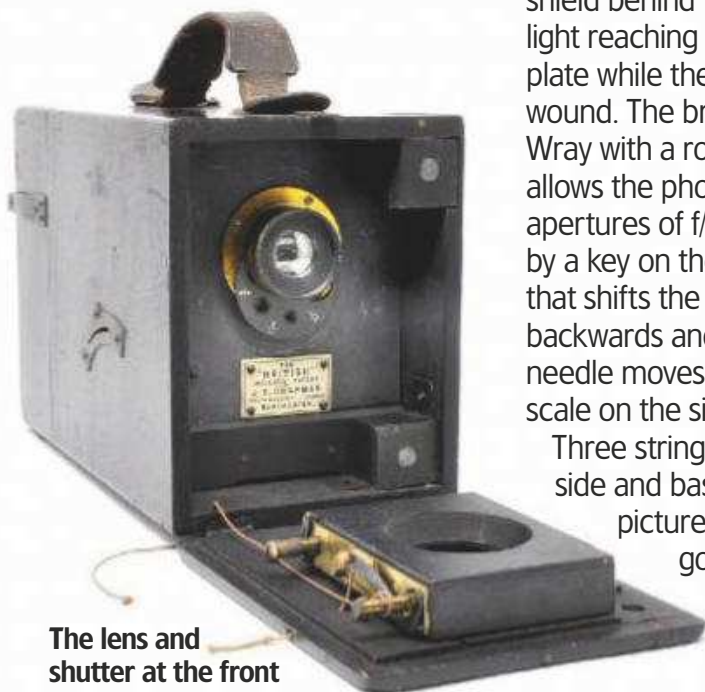
With the back open, showing the springs that push the plate stack forward, ready for exposure

the aperture. Close the front. Focus the lens. Pull one string to wind the shutter. Pull a second string to slide aside the light-blocking shield. Pull a third string to release the shutter. Operate the plate changing lever.

The British camera was discontinued in 1904 when its bulk and weight lost it sales against other current models.

What's good Ingenious operating system, appreciation of Victorian manufacture.

What's bad Shutter tension spring weakens and blinds perish with age.



The lens and shutter at the front

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Ask the Wexperts

Looking for a new camera or accessory and need some advice? The experts at **Wex Photo Video** are here to help. Contact us at ap@ti-media.com or on Twitter at [@AP_Magazine](https://twitter.com/AP_Magazine) and [#AskAP](https://twitter.com/AskAP)

Tips to keep camera bag warm and dry in winter

Q With the oncoming winter looking to bring some extreme weather into the UK and Europe (judging by autumn's standards), is there a way to keep the inside of my camera bag warm and dry so I don't have issues with loss of battery charge and so on? I do a lot of all-day walking and am planning to visit the Alps this winter, so any advice on this would be fantastic.

Jonathan Davies

A Extreme temperature changes and humidity, which are especially common in winter, are never good news for photography equipment, but you can take precautions to reduce the risk of dead batteries and moisture damage. Let your camera equipment become accustomed to new environments slowly (inside the bag and out), by keeping your cameras and lenses in a zipped-up camera bag, which will avoid the formation of condensation. Also, using rechargeable or reusable hand-warming devices within your battery compartment can help to keep your batteries charged for longer. But don't let any part of your bag get too hot, and put the warmer in a separate compartment if necessary.



A hand-warming device in your bag can keep batteries charged for longer

Fast 50mm prime lens

Q Owning a Canon EOS 6D Mark II and a 24-105mm lens has been fantastic to take my photography to the next level. However, I am really looking to get a fast prime lens for the system, especially as we lose a lot of hours of natural light in winter. I am happy to spend up to £650, but I would like to consider lower-cost lenses as well because, as I understand it, they can often be very good quality when it comes to primes. I was hoping for a 50mm prime as that's the focal length I use my 24-105mm at most. What can you recommend?

Andy Brown

A It's true that a lower-cost prime may meet your needs just fine. Prime lenses, at wide or standard focal lengths, tend to have quicker maximum apertures, making them perfect for long winter nights. Below are examples of primes in three price brackets. Although it may not seem like there are huge differences between the models, there may be differences in the levels of distortion such as chromatic aberration and flaring. Remember you can always pop into one of our Wex Photo Video stores if you'd like to try before you buy. Call first to check if the store has the item you're after.

Our experts suggest



Canon EF 50mm f/1.8 STM

The newly designed 'nifty fifty' is an easy one to keep in the kit bag. It has a lightweight, small design and features Canon's STM focusing system for quick, near-silent focusing. This is good for everyday photography as well as videography. It's super-sharp and has a fast maximum aperture to let in lots of light. With the lowest RRP among our three lenses it is huge on value for money and works perfectly on full-frame (as well as APS-C sized) Canon DSLRs.

£119

- Near-silent focusing with Canon's STM system
- Super Spectra coatings to reduce ghosting and flaring
- 7-blade aperture and minimum focusing distance of 35cm



Samyang 50mm f/1.4 AS UMC

Covering our mid-range in terms of budget, this offering from Samyang brings us a unique feature in our line-up: it does not contain autofocus. Because of this the Samyang is reasonably lightweight for its number of glass elements, and you pay for its fast, bright f/1.4 maximum aperture and multi-layered UMC anti-reflective coatings that help to reduce flare, rather than its focusing system.

£340

- Manual focus only, meaning optical quality has been focused on
- A bright f/1.4 maximum aperture for more light collection
- 8-bladed aperture produces a smooth bokeh



Sigma 50mm f/1.4 DG HSM ART

Sigma's 'ART' lens series is renowned for its incredible quality. Internally, SLD (special low dispersion) and aspherical glass elements work alongside a Super Multi-Layered coating to reduce chromatic aberration, ghosting, flaring and sagittal flare, for the highest possible resolution from a wide-open aperture. The Hyper Sonic Motor ensures silent focusing, and the fast maximum aperture is great for low-light situations.

£599

- Sigma 'ART' lens quality thanks to SLD elements and SLD coatings
- A fast f/1.4 maximum aperture with 9 blades
- HSM focusing system for smooth, silent focusing

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Buying Guide

613
cameras
& lenses
listed &
rated

Our comprehensive listing of key specifications for cameras and lenses

Cameras

Interchangeable-lens cameras come in two types: DSLRs with optical viewfinders, and mirrorless models with electronic viewing

Controls

Entry-level cameras tend to have simple, easy-to-understand controls, while more expensive models add lots of buttons and dials to give quick access to settings.

Viewfinder

The biggest difference between DSLRs and mirrorless cameras is that the latter use electronic, rather than optical viewfinders. They're more power hungry, but can display more information and show exactly how your pictures will turn out.

Size and weight

Mirrorless models tend to be smaller and lighter than DSLRs, and not just the cameras themselves, but their lens systems, too. However, there's still a wider choice of lenses available for DSLRs.



Handgrip

DSLRs traditionally have relatively large handgrips, while many mirrorless models have much smaller grips to keep size down. However, some can accept accessory grips to improve handling with larger lenses.

Lens mount

Each camera brand uses its own lens mount, and mirrorless cameras use different lenses to DSLRs even from the same brand. However, mirrorless models can often use DSLR lenses via a mount adapter.



ALMOST all serious photographers prefer to use cameras with interchangeable lenses, as this gives the greatest degree of creative flexibility. At one time, this meant digital single-lens reflex (DSLR) cameras, but these have now been joined by mirrorless compact system cameras (CSCs) that use electronic viewfinders. Previously, these lagged behind DSLRs in some respects such as autofocus. But the

latest models have narrowed the gap considerably, and are true alternatives to DSLRs, offering the same image quality and creative options. Camera manufacturers offer a range of models, from simple, relatively inexpensive beginner-friendly designs through to sophisticated professional models. In the middle of the range you'll find enthusiast cameras with more advanced control layouts.

DSLR cameras				SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VF COVERAGE (%)	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
NAME & MODEL	RRP	SCORE	SUMMARY							SHOOTING				SCREEN				DIMENSIONS				
Canon EOS 1300D	£450	4★	Beginner friendly model with simple controls and built in Wi-Fi	APS C	18	Canon EF	12,800	1080		9	3	95	•	•	3			500	129	101.3	77.6	485
Canon EOS 2000D	£469	3★	Minor update to EOS 1300D gains 24.1MP sensor	APS C	24.1	Canon EF	12,800	1080		9	3	95	•	•	3			500	129	101.3	77.6	475
Canon EOS 4000D	£369	2.5★	Super cheap stripped back DSLR for budget conscious beginners	APS C	18	Canon EF	12,800	1080		9	3	95	•	•	2.7			500	129	101.6	77.1	436
Canon EOS 200D	£580	4.5★	Very compact entry level DSLR with fully articulated touchscreen	APS C	24.2	Canon EF	51,200	1080		9	5	95	•	•	3	•	•	650	122.4	92.6	69.8	453
Canon EOS 750D	£599	4★	Entry level model with 24MP sensor and articulated touchscreen	APS C	24.2	Canon EF	25,600	1080	•	19	5	95		•	3	•	•	440	131.9	100.7	77.8	555
Canon EOS 800D	£780	4.5★	Updates EOS 750D with sophisticated 45 point autofocus	APS C	24.2	Canon EF	25,600	1080	•	45	6	95	•	•	3	•	•	600	131	99	76.2	532
Canon EOS 77D	£830	4.5★	Same core spec as EOS 800D but in higher end body design	APS C	24.2	Canon EF	25,600	1080	•	45	6	95	•	•	3	•	•	600	131	100	76.2	540
Canon EOS 80D	£999	5★	Extremely capable mid range DSLR for enthusiast photographers	APS C	24.2	Canon EF	25,600	1080	•	45	7	100	•	•	3	•	•	960	139	105.2	78.5	730
Canon EOS 7D Mk II	£1599	4.5★	High speed APS C DSLR includes sophisticated AF system	APS C	20.2	Canon EF	51,200	1080	•	65	10	100		•	3			670	148.6	112.4	78.2	910
Canon EOS 6D	£1700	4.5★	Canon's most affordable full frame DSLR includes Wi Fi and GPS	FF	20.2	Canon EF	102,400	1080	•	11	4.5	97	•		3			980	145	111	71	755
Canon EOS 6D Mk II	£1999	4.5★	Includes 26.2MP full frame sensor and fully articulated screen	FF	26.2	Canon EF	102,400	1080	•	45	6.5	98	•		3	•	•	1,200	144	110.5	74.8	765
Canon EOS 5D Mk IV	£3599	4.5★	Hugely accomplished workhorse model, but pricey	FF	30.4	Canon EF	102,400	3840	•	61	7.7	100	•		3.2		•	900	151	116	76	890
Canon EOS 5DS	£2999		High resolution model with 50MP sensor	FF	50.6	Canon EF	12,800	1080	•	61	5	100			3.2			700	152	116.4	76.4	845
Canon EOS 5DS R	£3199	5★	Same as the 5DS, but low pass filter removed for maximum resolution	FF	50.6	Canon EF	12,800	1080	•	61	5	100			3.2			390	152	116.4	76.4	845
Canon EOS-1D X Mk II	£5199		Professional high speed sports and action model	FF	20.2	Canon EF	409,600	3840	•	61	14	100			3.2	•	•	1,210	158	167.6	82.6	1340
Nikon D3400	£399	4★	Entry level DSLR that includes Bluetooth smartphone connectivity	DX	24.2	Nikon F	25,600	1080	•	11	5	95		•	3			1,200	124	98	75.5	445
Nikon D3500	£499		Same feature set as the D3400 in an updated body design	DX	24.2	Nikon F	25,600	1080		11	5	95		•	3			1,550	124	97	69.5	415
Nikon D5300	£830	4.5★	Ageing mid range DSLR is now available at bargain prices	DX	24.2	Nikon F	25,600	1080	•	23	5	95	•	•	3.2	•		700	125	98	76	530
Nikon D5600	£800	4.5★	Excellent image quality and handling, plus Bluetooth connectivity	DX	24.1	Nikon F	25,600	1080	•	39	5	95	•	•	3.2	•	•	970	124	97	78	465
Nikon D7200	£939	4★	Updates the D7100 with some useful extras such as Wi Fi	DX	24.2	Nikon F	25,600	1080	•	51	6	100	•	•	3.2			1,100	135.5	106.5	76	765
Nikon D7500	£1299	4.5★	Places the excellent sensor from the D500 into a smaller body	DX	20.9	Nikon F	1,640,000	3840	•	51	8	100	•	•	3.2	•	•	950	135.5	104	72.5	720
Nikon D500	£1729	5★	Probably the best DX format DSLR ever, with remarkable autofocus	DX	20.9	Nikon F	1,640,000	3840	•	153	10	100	•		3.2	•	•	1,240	147	115	81	860
Nikon D610	£1800	5★	Nikon's cheapest full frame model with a solid feature set	FX	24.3	Nikon F	25,600	1080	•	39	6	100		•	3.2	•		900	141	113	82	850
Nikon D750	£1800	5★	Great all round enthusiast full frame model with tilting screen	FX	24.3	Nikon F	51,200	1080	•	51	6.5	100	•	•	3.2	•		1,230	140.5	113	78	840
Nikon DF	£2600	4★	Retro styled full frame model with excellent sensor	FX	16.2	Nikon F	204,800			39	5.5	100			3.2			1,400	143.5	110	66.5	765
Nikon D810	£2699	5★	High resolution full frame DSLR offers superb image quality	FX	36.3	Nikon F	51,200	1080		51	12	100		•	3.2			1,200	146	123	82	980
Nikon D850	£3499	5★	High speed and superb image quality make this the best DSLR yet	FX	45.7	Nikon F	102,400	3840	•	153	7	100	•		3.2	•	•	1,840	146	124	78.5	1005
Nikon D5	£5199		Nikon's top end sports and action model for professionals	FX	20.8	Nikon F	3,280,000	3840	•	153	14	100			3.2	•	•	3,780	160	158.5	92	1405
Pentax K-70	£600	4.5★	Solid performer with fully articulated screen and in body stabilisation	APS C	24.2	Pentax K	102,400	1080		11	6	100	•	•	3	•		410	125.5	93	74	688
Pentax K-3 II	£769	4.5★	Well featured enthusiast model with in body stabilisation and GPS	APS C	24.3	Pentax K	51,200	1080	•	27	8.3	100			3.2			720	131.5	102.5	77.5	785
Pentax KP	£1099	4★	Compact but well specified DSLR with interchangeable hand grips	APS C	24.3	Pentax K	819,200	1080	•	27	7	100	•	•	3	•		390	131.5	101	76	703
Pentax K-1 II	£1799	4.5★	Well featured full frame DSLR that's excellent value for money	FF	36	Pentax K	819,200	1080	•	33	4.4	100	•		3.2	•		670	136.5	110	85.5	1010
Sigma SD Quattro	£850	3★	SD mount mirrorless camera with unique Foveon X3 sensor	APS C	19.6	Sigma SD	6400			9	3.6	100			3			TBC	147	95.1	90.8	703
Sigma SD Quattro H	£1499		Physically identical body to SD Quattro, but with larger APS H sensor	APS H	25.7	Sigma SD	6400			9	3.8	100			3			TBC	147	95.1	90.8	708
Sony Alpha 68	£479	3★	Excellent AF and sensor, but low resolution LCD screen and no Wi Fi	APS C	24	Sony A	25,600	1080	•	79	8	100		•	2.7	•		580	142.6	104.2	82.8	675
Sony Alpha 77 II	£1000	4.5★	Impressive autofocus and fast shooting, plus good handling	APS C	24.3	Sony A	25,600	1080	•	79	12	100	•	•	3	•		480	142.6	104	81	647
Sony Alpha 99 II	£2999	4.5★	Places the superb sensor from the Alpha 7R II in a DSLR-styled body	FF	42.4	Sony A	102,400	3840	•	79	12	100	•	•	3	•	•	100	142.6	104.2	76.1	849

ALL PRICES ARE RRP'S, STREET PRICES MAY VARY

We’ve tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, some errors will inevitably have crept in along the way: if you spot one, please let us know by emailing ap@ti-media.com. We don’t have space to list every single product on the market, so we don’t include the most expensive speciality optics such as long telephoto primes. Before making a major purchase we advise you to double-check prices, along with any crucial specifications or requirements, with either a reputable retailer or the manufacturer’s website.



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Mirrorless cameras

				SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VIEWFINDER	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
NAME & MODEL	RRP	SCORE	SUMMARY												SHOOTING	SCREEN						DIMENSIONS
Canon EOS M100	£449	3★	Lightweight model for beginners, but overly simplistic	APS C	24.2	Canon M	25,600	1080		49	6.1		•	•	3	•	•	295	108.2	67.1	35.1	302
Canon EOS M50	£649	4.5★	Very likeable and well specified entry level model with viewfinder	APS C	24.2	Canon M	51,200	3840	•	143	10	•	•	•	3	•	•	235	116.3	88.1	58.7	387
Canon EOS M3	£599	4★	Mid range model with enthusiast controls but no viewfinder	APS C	24.3	Canon M	25,600	1080	•	49	4.2		•	•	3	•	•	250	110.9	68	44.4	366
Canon EOS M6	£730	3.5★	Update to EOS M3 with faster autofocus and improved controls	APS C	24.2	Canon M	25,600	1080	•	49	9		•	•	3	•	•	295	112	68	44.5	390
Canon EOS M5	£1049	4★	DLSR style mirrorless camera combines speed and good handling	APS C	24.2	Canon M	25,600	1080	•	49	9	•	•	•	3.2	•	•	295	115.6	89.2	60.6	427
Canon EOS R	£2350	4★	Canon's first full frame mirrorless uses the EOS 5D Mark IV's sensor	FF	30.3	Canon RF	102,400	3840	•	5655	8	•	•		3.2	•	•	350	135.8	98.3	84.4	660
Fujifilm X-A10	£500	4★	Simple entry level CSC with tilting screen for selfies	APS C	16.3	Fuji X	25,600	1080		49	6		•	•	3	•		350	119.6	67.4	40.4	331
Fujifilm X-A3	£599		Fuji's budget range of viewfinderless CSCs gains 24.2MP sensor	APS C	24.2	Fuji X	25,600	1080		77	10		•	•	3	•	•	410	116.9	66.9	40.4	339
Fujifilm X-A5	£549	3.5★	Speedier budget model with new processor and phase detection AF	APS C	24.2	Fuji X	51,200	3840		91	6		•	•	3	•	•	450	116.9	67.7	40.4	361
Fujifilm X-E2S	£549	4★	Rangefinder style design with viewfinder and analogue controls	APS C	16.3	Fuji X	51,200	1080	•	49	7	•	•	•	3			350	129	74.9	37.2	350
Fujifilm X-E3	£849	4.5★	Excellent image quality in compact body that handles well	APS C	24.3	Fuji X	51,200	3840	•	325	5	•	•		3		•	350	121.3	73.9	42.7	337
Fujifilm X-H1	£1699	4.5★	Pro flagship with robust build and 5 axis in body stabilisation	APS C	24.3	Fuji X	51,200	4096	•	325	14	•	•		3	•	•	310	139.8	97.3	85.5	673
Fujifilm X-T100	£619	4★	Attractively designed entry level model gives excellent image quality	APS C	24.2	Fuji X	51,200	3840		91	8	•	•	•	3	•	•	430	121	83	47.4	448
Fujifilm X-T20	£799	5★	Small SLR style model with strong feature set including touchscreen	APS C	24.3	Fuji X	51,200	3840	•	325	8	•	•	•	3	•	•	350	118.4	82.8	41.4	383
Fujifilm X-Pro2	£1349	5★	High end model with unique optical/electronic hybrid viewfinder	APS C	24.3	Fuji X	51,200	1080	•	77	8	•	•		3			250	140.5	82.8	45.9	495
Fujifilm X-T2	£1450	5★	Superb image quality and handling make it the best APS C CSC to date	APS C	24.3	Fuji X	51,200	1080	•	325	14	•	•		3	•		340	132.5	91.8	49.2	507
Fujifilm X-T3	£1349	5★	Update to the X T2 with new sensor and significantly improved autofocus	APS C	26.1	Fuji X	51,200	4096	•	425	20	•	•		3	•	•	390	132.5	92.8	58.8	539
Leica CL	£2250	4.5★	Gorgeous APS C mirrorless model with viewfinder and touchscreen	APS C	24.2	Leica L	50,000	3840		49	10	•	•		3		•	220	131	78	45	403
Leica TL2	£1700	4★	Update to the TL with 24MP sensor and much faster operation	APS C	24	Leica L	50,000	3840		49	20		•		3.7		•	250	134	69	33	399
Leica SL	£5500	4★	Leica's full frame CSC has an astonishing viewfinder	FF	24	Leica L	50,000	4096		49	11	•	•		3		•	400	147	104	39	847
Nikon Z 6	£2099		Full frame mirrorless all rounder with 24MP sensor and 12fps shooting	FF	24	Nikon Z	204,800	3840	•	273	12	•	•		3.2	•	•	330	134	100.5	67.5	675
Nikon Z 7	£3399	5★	High resolution full frame mirrorless with in body stabilisation	FF	45.7	Nikon Z	102,400	3840	•	493	9	•	•		3.2	•	•	330	134	100.5	67.7	675
Olympus PEN E-PL9	£650	4★	Entry level CSC with built in flash and 4K video but no viewfinder option	4/3	16.1	Mic4/3	25,600	3840		121	8.6		•	•	3	•	•	350	117.1	68	39	380
Olympus OM-D E-M10 II	£549	4.5★	Mid range model has a strong feature set and performs very well	4/3	16.1	Mic4/3	25,600	1080		81	8.5	•	•	•	3	•	•	320	119.5	83.1	46.7	342
Olympus OM-D E-M10 II	£699	4.5★	Excellent mid range CSC with simplified, easy to use interface	4/3	16.1	Mic4/3	25,600	3840		121	8.6	•	•	•	3	•	•	330	121.5	83.6	49.5	410
Olympus OM-D E-M5 II	£900	5★	Combines great handling and image quality with stylish looks	4/3	16	Mic4/3	25,600	1080	•	81	10	•	•		3	•		750	123.7	85	44.5	469
Olympus PEN-F	£1000	5★	Lovely retro rangefinder styled CSC with built in viewfinder	4/3	20.3	Mic4/3	25,600	1080		81	10	•	•	•	3	•	•	330	124.8	72.1	37.3	427
Olympus OM-D E-M1 II	£1850	5★	Superb AF system, super fast shooting and remarkable in body IS	4/3	20.4	Mic4/3	25,600	3840	•	121	18	•	•		3	•	•	440	134.1	90.9	68.9	574
Panasonic Lumix G7	£679	4★	4K video capture in a relatively inexpensive SLR style CSC	4/3	16	Mic4/3	25,600	3840	•	49	8	•	•	•	3	•	•	360	124.9	86.2	77.4	410
Panasonic Lumix G9	£1499	4.5★	High speed, rugged photo centric flagship CSC with in body IS	4/3	20.3	Mic4/3	25,600	3840	•	225	9	•	•		3	•	•	890	136.9	97.3	91.6	658
Panasonic Lumix G80	£699	4.5★	DSLR style model for enthusiasts with in body IS and 4K video	4/3	16	Mic4/3	25,600	3840	•	49	9	•	•	•	3	•	•	330	128.4	89	74.3	505
Panasonic Lumix GX800	£500	4★	Tiny easy to use pocket CSC with tilting screen and 4K video	4/3	16	Mic4/3	25,600	3840		49	5.8		•	•	3	•	•	210	106.5	64.6	33.3	269
Panasonic Lumix GX80	£599	4.5★	Well judged compact model with IS, tilting screen and viewfinder	4/3	16	Mic4/3	25,600	4096		49	8	•	•	•	3	•	•	290	122	70.6	43.9	426
Panasonic Lumix GX9	£699	4★	Compact body with tilting screen and viewfinder, and 5 axis stabilisation	4/3	20.3	Mic4/3	25,600	3840		49	9	•	•	•	3	•	•	900	124	72.1	46.8	450
Panasonic Lumix GH5	£1299	4.5★	Video focused high end CSC with in body stabilisation and 4K recording	4/3	20.2	Mic4/3	25,600	4096	•	225	12	•	•		3.2	•	•	410	138.5	98.1	87.4	725
Panasonic Lumix GH5S	£2199		Professional video version of GH5 with 10.2MP multi aspect sensor	4/3	10.2	Mic4/3	204,800	4096	•	225	11	•	•		3.2	•	•	410	138.5	98.1	87.4	660
Sony Alpha 5100	£549	4★	One of the very best entry level cameras for video and image quality	APS C	24	Sony E	25,600	1080		179	6		•	•	3	•	•	400	110	63	36	283
Sony Alpha 6000	£670	4.5★	Sophisticated AF and an impressive APS C sensor	APS C	24	Sony E	25,600	1080		179	11	•	•	•	3	•		310	120	67	45	344
Sony Alpha 6300	£1000	4.5★	Premium CSC that boasts fast AF tracking and 4K video	APS C	24.2	Sony E	51,200	3840	•	425	11	•	•	•	3	•		350	120	66.9	48.8	404
Sony Alpha 6500	£1500	5★	Technically hugely accomplished CSC with in body image stabilisation	APS C	24.2	Sony E	51,200	3840	•	425	11	•	•	•	3	•	•	350	120	66.9	53.3	453
Sony Alpha 7	£1300	4.5★	One of the lightest, smallest full frame cameras	FF	24.3	Sony E	25,600	1080	•	117	5	•	•		3	•		340	127	94	48	474
Sony Alpha 7 II	£1498	5★	The full frame Alpha 7 II includes in body image stabilisation	FF	24.3	Sony E	25,600	1080	•	117	5	•	•		3	•		350	126.9	95.7	59.7	556
Sony Alpha 7 III	£1999	5★	Remarkable all rounder with 10fps shooting and 4K video recording	FF	24.2	Sony E	204,800	3840	•	693	10	•	•		3	•	•	610	126.9	95.6	73.7	650
Sony Alpha 7R	£1700	4.5★	Same body design as the Alpha 7 but higher resolution sensor	FF	36.4	Sony E	25,600	1080	•	25	4	•	•		3	•		340	127	94	48	465
Sony Alpha 7R II	£2599	5★	A big step up from the A7R; one of the best full frame cameras available	FF	42.4	Sony E	102,400	3840	•	399	5	•	•		3	•		290	126.9	95.7	60.3	625
Sony Alpha 7R III	£3200	5★	Same sensor as A7R II, but faster and with improved body design	FF	42.4	Sony E	102,400	3840	•	399	10	•	•		3	•	•	650	126.9	95.6	73.7	657
Sony Alpha 7S	£2259	4★	Remarkable low light and video capabilities	FF	12.2	Sony E	409,600	1080	•	25	5	•	•		3	•		380	126.9	94.4	48.2	489
Sony Alpha 7S II	£2500	5★	A specialist camera for low light shooting and 4K video	FF	12.2	Sony E	409,600	3840	•	169	5	•	•		3	•		310	126.9	95.7	60.3	627
Sony Alpha 9	£4500	5★	Super-fast CSC with 20fps shooting and stunning overall performance	FF	24.2	Sony E	204,800	3840	•	693	20	•	•		3	•	•	650	126.9	95.6	63	673

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Lenses

Interchangeable lenses come in a huge array of types for shooting different kinds of subjects

IN GENERAL, the easiest way to expand the kinds of pictures you can take is by buying different types of lenses. For example, telephoto lenses let you zoom in on distant subjects, while macro lenses enable close-ups of small objects. Large-aperture lenses allow you to isolate subjects against blurred backgrounds, or shoot in low light without having to raise the ISO too high. Meanwhile, all-in-one superzooms cover a wide range of subjects, but usually with rather lower optical quality.



Lens mounts

Each manufacturer has its own lens mount and most aren't compatible with one another. For example, a Canon DSLR can't use Nikon lenses, although you can use independent brands if you get them with the right mount.

Built-in focus motor

Most lenses now incorporate an internal motor to drive the autofocus, although some are still driven from the camera body. DSLR lenses often use ultrasonic-type motors for fast focusing, while those for mirrorless cameras tend to employ video-friendly stepper motors.

Filter thread

A thread at the front of the camera will have a diameter, in mm, which will allow you to attach a variety of filters or adapters to the lens.

Maximum aperture

Wider apertures mean you can use faster, motion-stopping shutter speeds.

LENS SUFFIX GUIDE USED BY MANUFACTURERS

AF Nikon AF lenses driven from camera	DC Nikon defocus control portrait lenses	ED Extra low Dispersion elements	LD Low Dispersion glass	SP Tamron's Super Performance range
AF-S Nikon lenses with Silent Wave Motor	DC Sigma's lenses for APS-C digital	EF Canon's DSLR lenses for full frame	LM Fujifilm Linear Motor	SSM Sony Supersonic Motor lenses
AF-P Nikon lenses with stepper motors	DG Sigma's designation for full frame lenses	EF-S Canon lenses for APS-C sized sensors	MP-E Canon's high magnification macro lens	STF Sony and Laowa Smooth Trans Focus
AL Pentax lenses with aspheric elements	Di Tamron lenses for full frame sensors	EF-M Canon's lenses for its mirrorless M range	OIS Optical Image Stabilisation	STM Canon lenses with stepper motor
APD Fujifilm lenses with apodisation elements	Di-II Tamron lenses designed for APS-C DSLRs	EX Sigma's 'Excellent' range	OS Sigma's Optically Stabilised lenses	TS-E Canon Tilt and Shift lens
APO Sigma Apochromatic lenses	Di-III Tamron lenses for mirrorless cameras	FA Pentax full frame lenses	PC-E Nikon tilt and shift lenses	UMC Ultra Multi Coated
ASPH Aspherical elements	DN Sigma's lenses for mirrorless cameras	FE Sony lenses for full frame mirrorless	PF Nikon Phase Fresnel optics	USM Canon lenses with an Ultrasonic Motor
AT-X Tokina's Advanced Technology Extra Pro	DO Canon diffractive optical element lenses	G Nikon lenses without an aperture ring	PRO Tokina and Olympus Professional lenses	USD Tamron Ultrasonic Drive motor
AW Pentax all weather lenses	DT Sony lenses for APS-C sized sensors	HSM Sigma's Hypersonic Motor	PZD Tamron Piezo Drive focus motor	VC Tamron's Vibration Compensation
CS Samyang lenses for APS-C cropped sensors	DX Nikon's lenses for DX format digital	IF Internal Focusing	SAM Sony Smooth Autofocus Motor	VR Nikon's Vibration Reduction feature
D Nikon lenses that communicate distance info	E Nikon lenses with electronic apertures	IS Canon's Image Stabilised lenses	SDM Pentax's Sonic Direct Drive Motor	XR Tamron Extra Refractive Index glass
DA Pentax lenses optimised for APS-C-sized sensors	E Sony lenses for APS-C mirrorless	L Canon's 'Luxury' range of lenses	SMC Pentax Super Multi Coating	WR Weather Resistant

DSLR Lenses

DSLR Lenses				SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT (G)
LENS	RRP	SCORE	SUMMARY	MOUNT									DIMENSIONS		
CANON DSLR															
EF 8-15mm f/4 L USM	£1499		Impressive-looking fisheye zoom lens from Canon		•					•	15	n/a	78.5	83	540
EF-S 10-18mm f/4.5-5.6 IS STM	£299	4★	A superb ultra-wideangle that's a must-have for anyone shooting landscapes and cityscapes	•	•						22	67	74.6	72	240
EF-S 10-22mm f/3.5-4.5 USM	£990	4★	A good performer, with solid MTF curves and minimal chromatic aberration		•						24	77	83.5	89.8	385
EF 11-24mm f/4 L USM	£2799	5★	Long-awaited by Canon full-frame users, this is the world's widest-angle rectilinear zoom lens		•					•	28	n/a	108	132	1180
EF 14mm f/2.8 L II USM	£2810	4.5★	Impressive resolution at f/8 but less so wide open		•					•	20	n/a	80	94	645
EF-S 15-85mm f/3.5-5.6 IS USM	£900	4★	Four-stop image stabilisation and Super Spectra coatings, together with a useful range	•	•						35	72	81.6	87.5	575
EF 16-35mm f/2.8 L II USM	£1790	4.5★	A good performer with strong results at f/8 in particular		•					•	28	82	88.5	111.6	635
EF 16-35mm f/2.8 L III USM	£2150		Revamped wideangle zoom includes new optics in a weather-sealed lens barrel		•					•	28	82	89.5	127.5	790
EF 16-35mm f/4 L IS USM	£1199	4★	Versatile and with a useful IS system, this is a very good ultra-wideangle zoom for full-frame cameras	•	•					•	28	77	82.6	112.8	615
TS-E 17mm f/4 L	£2920		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings		•					•	25	77	88.9	106.9	820
EF 17-40mm f/4 L USM	£940	4★	Designed to match the needs of demanding professionals – and does so with ease		•					•	28	77	83.5	96.8	500
EF-S 17-55mm f/2.8 IS USM	£795	4★	Very capable lens with three-stop image stabilisation, Super Spectra coating and a circular aperture	•	•						35	77	83.5	110.6	645
EF-S 18-55mm f/3.5-5.6 IS STM	£195		Versatile, affordable standard zoom featuring four-stop image stabilisation	•	•						25	58	69	75.2	205
EF-S 18-55mm f/4-5.6 IS STM	£220		Latest standard zoom for Canon's APS-C EOS DSLRs, with compact design and updated optics	•	•						25	58	66.5	61.8	215
EF-S 18-135mm f/3.5-5.6 IS STM	£478		Uses stepper motor for silent and fast autofocus that's also well suited to video work	•	•						39	67	76.6	96	480
EF-S 18-135mm f/3.5-5.6 IS USM	£500		Versatile zoom with new Nano USM focus technology and optional power zoom adapter	•	•						39	67	77.4	96	515
EF-S 18-200mm f/3.5-5.6 IS	£740	4★	Automatic panning detection (for image stabilisation) and a useful 11x zoom range	•	•						45	72	78.6	102	595
EF 20mm f/2.8 USM	£610		Wideangle lens with a floating rear-focusing system and a USM motor		•					•	25	72	77.5	70.6	405
EF 24mm f/1.4 L II USM	£2010		Subwavelength structure coating, together with UD and aspherical elements		•					•	25	77	83.5	86.9	650
EF 24mm f/2.8 IS USM	£750	4★	Small wideangle optic with image stabilisation	•	•					•	20	58	68.4	55.7	280
EF-S 24mm f/2.8 STM	£165	4★	Bargain price, tiny carry-everywhere size and a highly competent imaging performance		•						16	52	68.2	22.8	125
TS-E 24mm f/3.5 L II	£2550		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings		•					•	21	82	88.5	106.9	780
EF 24-70mm f/2.8 L II USM	£2300	5★	Professional-quality standard zoom lens with a fast aperture		•					•	38	82	88.5	113	805

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DSLR Lenses

DSLR Lenses

										IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT (G)		
LENS	RRP	SCORE	SUMMARY										MOUNT						DIMENSIONS					
EF 24-70mm f/4 L IS USM	£1499		L-series zoom said to be compact, portable and aimed at both professionals and amateurs										•	•				•	38	77	83.4	93	600	
EF 24-105mm f/4 L IS II USM	£1129	4★	Reworked workhorse zoom for full-frame cameras uses an all-new optical design										•	•				•	45	77	83.5	118	795	
EF 24-105mm f/3.5-5.6 IS STM	£479	3.5★	A versatile standard zoom lens that's an ideal route into full-frame photography										•	•				•	40	77	83.4	104	525	
EF 28mm f/1.8 USM	£570		USM motor and an aspherical element, together with a wide maximum aperture											•				•	25	58	73.6	55.6	310	
EF 28mm f/2.8 IS USM	£730	3.5★	Lightweight and inexpensive lens, with a single aspherical element										•	•				•	30	52	67.4	42.5	185	
EF 28-300mm f/3.5-5.6 L IS USM	£3290		L-series optic with expansive range, image stabilisation and a circular aperture										•	•				•	70	77	92	184	1670	
EF-S 35mm f/2.8 Macro IS STM	£399		Features an innovative built-in dual-LED light for close-up shooting										•	•					13	49	69.2	55.8	190	
EF 35mm f/2 IS USM	£799		First 35mm prime from Canon to feature an optical stabilisation system										•	•				•	24	67	62.6	77.9	335	
EF 35mm f/1.4 L II USM	£1799	5★	An outstanding addition to the L-series line-up											•				•	28	72	80.4	104.4	760	
EF 40mm f/2.8 STM	£230		A portable and versatile compact pancake lens. A fast maximum aperture enables low-light shooting											•					30	52	68.2	22.8	130	
TS-E 45mm f/2.8	£1200		Tilt-and-shift lens designed for studio product photography											•				•	40	72	81	90.1	645	
EF 50mm f/1.2 L USM	£1910		Very wide maximum aperture and Super Spectra coatings, and a circular aperture											•				•	45	72	85.8	65.5	580	
EF 50mm f/1.4 USM	£450	5★	Brilliant performer, with a highly consistent set of MTF curves. AF motor is a tad noisy, though											•				•	45	58	73.8	50.5	290	
EF 50mm f/1.8 STM	£130	5★	Lightest EF lens in the range, with wide maximum aperture and a Micro Motor											•				•	35	49	69.2	39.3	130	
TS-E 50mm f/2.8L Macro	£2500		One of a trio of tilt-and-shift macro lenses, this replaces the TS-E 45mm f/2.8											•				•	27	77	86.9	114.9	945	
EF-S 55-250mm f/4-5.6 IS STM	£265		A compact telephoto lens featuring smooth, quiet STM focusing when shooting movies										•	•					110	58	70	111.2	375	
EF-S 60mm f/2.8 Macro USM	£540	4★	Great build and optical quality, with fast, accurate and near-silent focusing											•					20	52	73	69.8	335	
MP-E 65mm f/2.8 1-5x Macro	£1250		Macro lens designed to achieve a magnification greater than 1x without accessories											•				•	24	58	81	98	710	
EF 70-200mm f/2.8 L USM	£1540		Non-stabilised L-series optic, with rear focusing and four UD elements											•				•	150	77	84.6	193.6	1310	
EF 70-200mm f/2.8 L IS II USM	£1900	5★	A great lens but also a costly one. Peak resolution at 0.4 cycles-per-pixel is simply amazing										•	•				•	120	77	88.8	199	1490	
EF 70-200mm f/2.8 L IS III USM	£2150		Updates Canon's excellent pro workhorse zoom with water-repellent fluorine coatings										•	•				•	120	77	88.8	199	1480	
EF 70-200mm f/4 L USM	£790		A cheaper L-series alternative to the f/2.8 versions available											•				•	120	67	76	172	705	
EF 70-200mm f/4 L IS USM	£1210	5★	A superb option for the serious sports and action photographer										•	•				•	120	67	76	172	760	
EF 70-200mm f/4L IS II USM	£1300		Upgraded premium telephoto zoom promises five stops of image stabilisation										•	•				•	100	72	80	176	780	
EF 70-300mm f/4.5-5.6 IS II USM	£499	4.5★	Mid-range telephoto zoom offers really good optics and fast, silent autofocus										•	•				•	120	67	80	145.5	710	
EF 70-300mm f/4-5.6 L IS USM	£1600	5★	An L-series lens with a highly durable outer shell										•	•				•	120	67	89	143	1050	
EF 70-300mm f/4.5-5.6 DO IS USM	£1700		Three-layer diffractive optical element and image stabilisation										•	•				•	140	58	82.4	99.9	720	
EF 75-300mm f/4-5.6 III	£300		Essentially the same lens as the 75-300mm f/4-5.6 III USM but with no USM											•				•	150	58	71	122	480	
EF 75-300mm f/4-5.6 III USM	£350	2.5★	Good but not outstanding. The inclusion of a metal lens mount is positive, though											•				•	150	58	71	122	480	
EF 85mm f/1.2 L II USM	£2640	4★	A well-crafted lens, with fast and quiet AF with good vignetting and distortion control											•				•	95	72	91.5	84.0	1025	
EF 85mm f/1.4L IS USM	£1570	5★	Sublime, highly desirable portrait lens combines large aperture and optical image stabilisation										•	•				•	85	77	88.6	105.4	950	
EF 85mm f/1.8 USM	£470	5★	Non-rotating front ring thanks to rear-focusing system, as well as USM											•				•	85	58	75	71.5	425	
TS-E 90mm f/2.8	£1670		Said to be the world's first 35mm-format telephoto lens with tilt-and-shift movements											•				•	50	58	73.6	88	565	
TS-E 90mm f/2.8L Macro	£2500		One of a trio of tilt-and-shift macro lenses, this replaces the TS-E 90mm f/2.8											•				•	39	77	86.9	116.5	915	
EF 100mm f/2 USM	£559		A medium telephoto lens with a wide aperture, making it ideal for portraits											•				•	90	58	75	73.5	460	
EF 100mm f/2.8 Macro USM	£650	4★	A solid performer, but weak at f/2.8 (which is potentially good for portraits)											•				•	31	58	79	119	600	
EF 100mm f/2.8 L Macro IS USM	£1060	5★	Stunning MTF figures from this pro-grade macro optic										•	•				•	30	67	77.7	123	625	
EF 100-400mm f/4.5-5.6 L IS II USM	£1999	4.5★	L-series construction and optics, including fluorite and Super UD elements										•	•				•	98	77	94	193	1640	
EF 135mm f/2 L USM	£1360		L-series construction with two UD elements and wide maximum aperture											•				•	90	72	82.5	112	750	
TS-E 135mm f/4L Macro	£2500		One of a trio of tilt-and-shift macro lenses, with 1:2 magnification											•				•	49	82	88.5	139.1	1110	
EF 180mm f/3.5 L Macro USM	£1870		L-series macro lens with inner focusing system and USM technology											•				•	48	72	82.5	186.6	1090	
EF 200mm f/2.8 L II USM	£960		Two UD elements and a rear-focusing system in this L-series optic											•				•	150	72	83.2	136.2	765	
EF 300mm f/4 L IS USM	£1740		Two-stop image stabilisation with separate mode for panning moving subjects										•	•				•	150	77	90	221	1190	
EF 400mm f/5.6 L USM	£1660		Super UD and UD elements, as well as a detachable tripod mount and built-in hood											•				•	350	77	90	256.5	1250	

NIKON DSLR

8-15mm f/3.5-4.5 E ED Fisheye AF-S	£1299		Fisheye zoom for full-frame DSLRs that gives a circular view at 8mm and full-frame coverage at 15mm														•		•	16	n/a	77.5	83	485
10-20mm f/4.5-5.6 G VR AF-P DX	£330	3.5★	Inexpensive wide zoom for DX DSLRs has effective image stabilisation but rather average optics										•				•			22	72	77	73	230
10-24mm f/3.5-4.5 G ED AF-S DX	£834	4★	MTF performance is good from wide open to f/11, only breaking down past f/22														•			24	77	82.5	87	460
10.5mm f/2.8 G ED DX Fisheye	£678		DX format fisheye lens with Nikon's Close-Range Correction system and ED glass														•			14	n/a	63	62.5	300
12-24mm f/4 G ED AF-S DX	£1044	4★	This venerable optic may be a little weak at f/4, but otherwise it's a good performer														•			30	77	82.5	90	485
14mm f/2.8 D ED AF	£1554	5★	A really nice lens that handles well and offers excellent image quality														•		•	20	n/a	87	86.5	670
14-24mm f/2.8 G ED AF-S	£1670	5★	A remarkable piece of kit, producing sharp images with little chromatic aberration														•		•	28	n/a	98	131.5	970
16mm f/2.8 D AF Fisheye	£762		Full-frame fisheye lens with Close-Range Correction system and 25cm focus distance														•		•	25	n/a	63	57	290
16-35mm f/4 G ED AF-S VR	£1072	5★	A fantastic lens that deserves to be taken seriously, with very little CA throughout										•				•		•	28	77	82.5	125	685
16-80mm f/2.8-4E ED VR AF-S DX	£869	4★	This new standard zoom for DX-format users is designed as a travel lens for APS-C DSLRs										•				•			35	72	80	85.5	480
16-85mm f/3.5-5.6 G ED VR AF-S DX	£574	4★	Boasting Nikon's second-generation VR II technology and Super Integrated Coating										•				•			38	67	72	85	485
17-55mm f/2.8 G ED-IF AF-S DX	£1356	4★	A higher-quality standard zoom for DX-format DSLRs														•			36	77	85.5	110.5	755
18-35mm f/3.5-4.5 G ED AF-S	£669	5★	Wideangle zoom with instant manual-focus override for full-frame DSLRs														•		•	28	77	83	95	385
18-55mm f/3.5-5.6 G II AF-S DX	£156	3.5★	Entry-level standard zoom lens														•			28	52	73	79.5	265
18-55mm f/3.5-5.6 G VR II AF-S DX	£229		Popular 3x zoom lens that is remarkably compact and lightweight, offering great portability										•				•			28	52	66	59.5	195
18-55mm f/3.5-5.6 G AF-P DX	£149		A compact, lightweight DX-format zoom that's an ideal walk-around lens														•			25	55	64.5	62.5	195
18-55mm f/3.5-5.6 G VR AF-P DX	£199		A compact, lightweight DX-format zoom lens with Vibration Reduction										•				•			25	55	64.5	62.5	205
18-105mm f/3.5-5.6 G ED VR AF-S DX	£292	4.5★	Kit lens for Nikon D90 & D7000 with Silent Wave Motor and Vibration Reduction										•				•		n/a	67	76	89	420	
18-140mm f/3.5-5.6 G ED VR AF-S DX	£579		A compact and lightweight DX-format zoom, this lens is a great all-rounder										•				•			45	67	78	97	490
18-200mm f/3.5-5.6 G IF-ED VR II AF-S VR DX	£762	4.5★	Four-stop VR II system, two ED and three aspherical elements in this DX superzoom lens										•				•			50	72	77	96.5	560
18-300mm f/3.5-5.6 G ED-IF VR	£850	4★	DX-format zoom lens with wideangle to super-telephoto reach										•				•			45	77	83	120	830
18-300mm f/3.5-6.3 G ED VR	£849		New DX-format 16.7x zoom with super-telephoto reach – a compact walk-around lens										•				•			48	67	78.5	99	550

DSLR Lenses				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT (G)
LENS	RRP	SCORE	SUMMARY		MOUNT									DIMENSIONS		
19mm f/4 E ED PC	£3300		Super-wideangle tilt-and-shift lens for architecture and landscape photography					•			•	25	n/a	89	124	885
20mm f/1.8 G ED AF-S	£679		A fast FX-format prime lens that's compact and lightweight					•			•	20	77	82.5	80.5	335
20mm f/2.8 D AF	£584		Compact wideangle lens with Nikon's Close-Range Correction system					•			•	25	62	69	42.5	270
24mm f/2.8 D AF	£427		Compact wide lens with Close-Range Correction system					•			•	30	52	64.5	46	270
24mm f/1.4 G ED AF-S	£1990	5★	Nothing short of stunning. Aside from its high price, there is very little to dislike about this optic					•			•	25	77	83	88.5	620
24mm f/1.8 G ED AF-S	£629		Fast FX-format lens that aims to appeal to landscape, interior, architecture and street photographers					•				23	72	77.5	83	355
24mm f/3.5 D ED PC-E	£1774		Perspective Control lens with Nano Crystal Coating and electronic control over aperture					•			•	21	77	82.5	108	730
24-70mm f/2.8 G ED AF-S	£1565	5★	An excellent set of MTF curves that show outstanding consistency, easily justifying the price of this lens					•			•	38	77	83	133	900
24-70mm f/2.8 E ED VR	£1849	5★	Nikon's latest pro-spec standard zoom looks like its best lens yet	•				•			•	38	82	88	154.5	1070
24-85mm f/3.5-4.5 G ED VR	£520	5★	FX-format standard zoom with Auto Tripod detection and VR	•				•				38	72	78	82	465
24-120mm f/4 G ED AF-S VR	£1072	5★	Constant maximum aperture of f/4 and the addition of VR makes this a superb lens	•				•			•	45	77	84	103	710
28mm f/1.4 E ED AF-S	£2080		Boasts a dust and drip resistant build for reliable shooting in challenging weather conditions					•			•	28	77	83	100.5	645
28mm f/1.8 G ED AF-S	£619	5★	If you crave a wide aperture and prefer a single focal length then this Nikon prime delivers					•			•	25	67	73	80	330
28mm f/2.8 D AF	£282		Compact wideangle lens with a minimum focusing distance of 25cm					•			•	25	52	65	44.5	205
28-300mm f/3.5-5.6 G ED AF-S VR	£889	4.5★	Technical testing shows this zoom to be, as Nikon claims, the 'ideal walkabout lens'	•				•			•	50	77	83	114	800
35mm f/1.8 G AF-S DX	£208	5★	Designed for DX-format DSLRs, a great standard prime lens					•				30	52	70	52.5	200
35mm f/1.8 G ED AF-S	£479		Fast FX-format prime lens with bright f/1.8 aperture. Versatile and lightweight					•			•	25	58	72	71.5	305
35mm f/2 D AF	£324	3★	At wide-aperture settings this optic achieves respectable resolution, which decreases with aperture					•			•	25	52	64.5	43.5	205
35mm f/1.4 G ED AF-S	£1735	5★	A Nano Crystal-coated lens designed for the FX range					•			•	30	67	83	89.5	600
40mm f/2.8 G AF-S DX Micro	£250	5★	A budget-priced macro lens that delivers the goods on multiple fronts					•				20	52	68.5	64.5	235
45mm PC-E f/2.8 D ED Micro	£1393		Perspective Control (PC-E) standard lens used in specialised fields such as studio and architecture					•			•	25	77	82.5	112	740
50mm f/1.4 D AF	£292	5★	Entry-level prime puts in a fine performance while offering backwards compatibility with AI cameras					•			•	45	52	64.5	42.5	230
50mm f/1.4 G AF-S	£376	5★	Internal focusing and superior AF drive makes this a good alternative to the D-series 50mm f/1.4	•				•			•	45	58	73.5	54	280
50mm f/1.8 D AF	£135		Compact, lightweight, affordable prime, will stop down to f/22					•			•	45	52	63	39	160
50mm f/1.8 G AF-S	£200	5★	A cut-price standard lens for FX shooters or a short telephoto on DX-format DSLRs					•			•	45	58	72	52.5	185
55-200mm f/4-5.6 G VR AF-S DX	£314	3.5★	Designed for DX-format cameras, with Vibration Reduction and SWM technology	•				•				110	52	73	99.5	335
55-200mm f/4-5.6 G VR II AF-S DX	£251		Offers a versatile focal range and an ultra-compact design, perfect for smaller DX-format DSLRs	•				•				110	52	70.5	83	300
55-300mm f/4.5-5.6 G VR AF-S DX	£378	3★	Offers a wide telephoto coverage, but better options available	•				•				140	58	76.5	123	530
58mm f/1.4 G AF-S	£1599	4★	FX-format full-frame premium prime lens with large f/1.4 aperture					•			•	58	72	85	70	385
60mm f/2.8 D AF Micro	£405	5★	Nikon's most compact Micro lens, with Close Range Correction (CRC) system					•			•	22	62	70	74.5	440
60mm f/2.8 G ED AF-S Micro	£500		Micro lens with 1:1 repro ratio, as well as a Silent Wave Motor and Super ED glass					•			•	18	62	73	89	425
70-200mm f/2.8 G ED VR II AF-S	£2085	5★	Very little to fault here, with stunning image quality and consistent results at different focal lengths	•				•			•	140	77	87	209	1540
70-200mm f/2.8 E FL ED VR AF-S	£2650		Latest update to Nikon's pro workhorse fast telephoto zoom brings electronic aperture control	•				•			•	110	77	88.5	202.5	1430
70-200mm f/4 G ED VR	£1180	5★	Latest 70-200mm offers third-generation VR and weight savings over its more expensive f/2.8 cousin	•				•			•	1000	67	78	178.5	850
70-300mm f/4.5-5.6 G ED AF-S VR	£556	4★	Feature-packed optic, with a VR II system, 9-bladed diaphragm, SWM and ED glass	•				•			•	1500	67	80	143.5	745
70-300mm f/4.5-5.6 E ED VR AF-P	£750		Nikon's first full-frame lens to feature a stepper motor for autofocus	•				•			•	1200	67	80.5	146	680
70-300mm f/4.5-6.3 G AF-P DX	£300		Budget telephoto zoom with stepper motor for AF and space-saving collapsible design					•				110	58	72	125	400
70-300mm f/4.5-6.3 G VR AF-P DX	£350		Adds extremely useful optical stabilisation to Nikon's budget compact telephoto	•				•				110	58	72	125	415
80-400mm f/4.5-5.6 G ED VR AF-S	£1899	5★	Successor to the 80-400mm f/4.5-5.6D ED VR, focusing is excellent at tracking fast-moving subjects	•				•			•	175	77	95.5	203	1570
85mm f/3.5 G ED AF-S DX VR	£522		DX-format Micro lens with a 1:1 reproduction ratio, VR II system and ED glass	•				•				28	52	73	98.5	355
85mm f/1.4 G AF-S	£1532	5★	Fast mid-tele lens with an internal focusing system and rounded diaphragm					•			•	85	77	86.5	84	595
85mm f/1.8 G AF-S	£470	5★	Rear-focusing system and distance window in this medium telephoto lens					•			•	80	67	80	73	350
85mm f/2.8D PC-E Micro	£1299		Perspective Control (PC-E) telephoto, designed to be ideal for portraits and product photography					•			•	39	77	83.5	107	635
105mm f/1.4 E ED AF-S	£2049		A 105mm FX-format prime lens with bright f/1.4 aperture, ideal for portraiture					•			•	100	82	94.5	106	985
105mm f/2.8 G AF-S VR II Micro	£782	4.5★	A very sharp lens, with swift and quiet focusing and consistent MFT results	•				•			•	31	62	83	116	720
105mm f/2 D AF DC	£980		A portrait lens with defocus control					•			•	90	72	79	111	640
135mm f/2 D AF DC	£1232		Defocus-Image Control and a rounded diaphragm in this telephoto optic					•			•	110	72	79	120	815
180mm f/2.8 D ED-IF AF	£782		Useful telephoto length and internal focusing technology, together with ED glass					•			•	150	72	78.5	144	760
200mm f/4 D ED-IF AF Micro	£1429		1:1 reproduction range in this Micro lens, with a Close-Range Correction system					•			•	50	62	76	104.5	1190
200-500mm f/5.6 E ED VR AF-S	£1179		A super-telephoto zoom lens compatible with Nikon FX-format DSLR cameras	•				•			•	220	95	108	267.5	2300
300mm f/4 E PF ED VR AF-S	£1230	5★	Light, compact AF-S full-frame telephoto lens with ED glass elements	•				•			•	140	77	89	147.5	755
LAOWA DSLR																
12mm f/2.8 Zero D	£899		Ultra-wideangle lens for full-frame DSLRs that exhibits minimal distortion		•	•		•	•		•	18	77	74.8	82.8	609
24mm F14 2x Macro Probe	£1599		Unique specialist macro lens with submersible front barrel and built-in LED lights			•		•			•	47	n/a	38	408	474
25mm f/2.8 Ultra Macro 2.5x - 5x	£399		Unusual lens designed solely for ultra-close-up shooting, with magnification from 2.5x to 5x			•		•	•		•	17.3	n/a	65	82	400
15mm f/4 1:1 Macro	£449	4★	Wideangle lens, with 1:1 Macro available in Canon, Nikon, Pentax, Sony E and Sony A		•	•		•	•		•	12	77	83.8	64.7	410
60mm f/2.8 2X Ultra Macro	£319	3.5★	With 2:1 Macro, an all-in-one option for normal portrait photography as well as ultra-macro		•	•		•	•		•	18.5	62	95	70	503
100mm f/2.8 2:1 Ultra Macro APO	TBC		Full-frame macro lens with twice-life-size magnification and apochromatic design			•		•	•		•	24.7	67	125	72	638
105mm f/2 (T3.2) STF	£649	4★	Designed for full-frame DSLRS, and features an apodization element that renders lovely bokeh		•	•		•	•		•	90	67	98.9	76	745

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DSLR Lenses

DSLR Lenses

LENS	RRP	SCORE	SUMMARY		IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT (G)
					MOUNT												DIMENSIONS

PENTAX DSLR

DA 10-17mm f/3.5-4.5 smc ED IF	£590		Fisheye zoom lens with Super Protection coating and Quick Shift manual focus						•			14	n/a	71.5	68	320
DA 12-24mm f/4 smc ED AL IF	£1050		Two aspherical elements, ELD glass and a constant aperture of f/4 in this wide zoom						•			30	77	83.5	87.5	430
DA 15mm f/4 smc ED AL Limited	£820		Limited-edition lens with hybrid aspherical and extra-low-dispersion elements						•			18	49	39.5	63	212
FA 15-30mm f/2.8 ED SM WR HD	£1500		Weather-resistant ultra-wideangle zoom with fast maximum aperture and fixed petal-type hood						•	•		28	n/a	98.5	143.5	1040
DA* 16-50mm f/2.8 smc ED AL IF SDM	£950	3.5★	A nice balance and robust feel, but poor sharpness at f/2.8 (which significantly improves from f/4 onwards)						•			30	77	98.5	84	600
DA 16-85mm f/3.5-5.6 ED DC WR	£600		Weather-resistant, this zoom features a round-shaped diaphragm to produce beautiful bokeh						•			35	72	78	94	488
DA 17-70mm f/4 smc AL IF SDM	£630		Featuring Pentax's Supersonic Direct-drive (SDM) focusing system						•			28	67	75	93.5	485
DA 18-50mm f/4-5.6 DC WR RE	£230		Super-thin standard zoom that's weather-resistant and features a round-shaped diaphragm						•			30	58	71	41	158
DA 18-55mm f/3.5-5.6 smc AL WR	£229		A weather-resistant construction and an aspherical element, as well as SP coating						•			25	52	68.5	67.5	230
DA 18-135mm f/3.5-5.6 DA ED DC WR	£600	3.5★	A weather-resistant mid-range zoom lens						•			40	62	73	76	405
DA 18-270mm f/3.5-6.3 smc ED SDM	£699		15x superzoom for company's K-mount DSLRs featuring two extra-low-dispersion (ED) elements						•			49	62	76	89	453
DA 20-40mm f/2.8-4 ED Limited DC WR	£829		With state-of-the-art HD coating, a completely round-shaped diaphragm, and weather resistant						•			28	55	68.5	71	283
DA 21mm f/3.2 smc AL Limited	£600		This limited-edition optic offers a floating element for extra-close focusing						•			20	49	63	25	140
FA 24-70mm f/2.8 ED SDM WR	£1149		Full-frame-compatible premium standard zoom – includes a HD coating to minimise flare and ghosting						•	•		38	82	109.5	88.5	787
FA 28-105mm f/3.5-5.6 ED DC HD	£549		Standard zoom lens for the K-1 full-frame DSLR that's much more affordable than the 24-70mm f/2.8						•	•		50	62	73	86.5	440
FA 31mm f/1.8 smc AL Limited	£1149		Aluminium body; when used on a Pentax DSLR offers a perspective similar to that of the human eye						•	•		30	58	68.5	65	345
FA 35mm f/2 smc AL	£550		A compact wideangle lens that weighs a mere 214g						•	•		30	49	64	44.5	214
DA 35mm f/2.8 smc Macro	£640	4.5★	Despite slight edge softness, this lens performs excellently and is a pleasure to use						•			14	49	46.5	63	215
DA 35mm f/2.4 smc DS AL	£180	5★	A budget-priced prime lens for beginners						•			30	49	63	45	124
DA 40mm f/2.8 smc Limited	£450		Pancake lens with SMC coating and Quick Shift focusing system						•			40	49	63	15	90
DA 40mm f/2.8 XS	£325		The world's smallest fixed-focal-length lens shares the same optics as the Limited version						•			40	n/a	62.9	9	52
FA 43mm f/1.9 smc Limited	£729		Focal length is ideal for portraits as well as everyday use, and features an SMC multi-layer coating						•	•		45	49	64	27	155
FA* 50mm f/1.4 SDM AW HD	£1200		Premium fast prime with dustproof, weather-resistant design and electromagnetic aperture						•	•		40	72	80	106	910
FA 50mm f/1.4 smc	£399		Compact fast prime with film-era double-Gauss optics and traditional aperture ring						•	•		45	49	63.5	38	220
DA 50mm f/1.8 smc DA	£249	4★	Affordable short telephoto lens ideal for portraits						•			45	52	38.5	63	122
DFA 50mm f/2.8 smc Macro	£550		Macro lens capable of 1:1 reproduction and with a Quick Shift focus mechanism						•	•		19	49	60	67.5	265
DA* 50-135mm f/2.8 smc ED IF SDM	£1200	4★	Constant f/2.8 aperture; well suited to portraiture and mid-range action subjects						•			100	67	76.5	136	765
DA 50-200mm f/4-5.6 smc ED WR	£210		Weather-resistant construction, Quick Shift focus system and an SP coating						•			n/a	49	69	79.5	285
DA* 55mm f/1.4 smc SDM	£800	4.5★	Despite questions about the particular sample tested, this lens scores highly						•			45	58	70.5	66	375
DA 55-300mm f/4.5-6.3 ED PLM WR RE	£400		Compact weather resistant telephoto zoom has video-friendly fast and silent autofocus motor						•			95	58	76.5	89	442
DA 55-300mm f/4-5.8 ED WR	£399		Weatherproof HD telephoto lens featuring quick shift focusing system						•			140	58	71	111.5	466
DA 60-250mm f/4 smc ED IF SDM	£1450	4.5★	With a constant f/4 aperture and an ultrasonic motor for speedy focusing						•			110	67	167.5	82	1040
DA 70mm f/2.4 smc AL Limited	£600		Medium telephoto lens with an aluminium construction and a Super Protect coating						•			70	49	63	26	130
D-FA* 70-200mm f/2.8 ED DC AW	£1850		New addition to Pentax's high-performance Star (*) series developed for best image rendition						•	•		120	77	91.5	203	1755
FA 77mm f/1.8 smc Limited	£1050		With Pentax's Fixed Rear Element Extension focusing system for 'sharp, crisp images'						•	•		70	49	48	64	270
D-FA 100mm f/2.8 Macro WR	£680	5★	Street price makes this something of a bargain for a true macro offering full-frame coverage						•	•		30	49	65	80.5	340
FA 150-450mm f/4.5-5.6 ED DC AW	£2000		Super-telephoto lens with weather resistance, designed to produce extra-sharp, high-contrast images						•	•		200	86	241.5	95	2000
DA* 200mm f/2.8 smc ED IF SDM	£1000	4.5★	SDM focusing system on the inside, and dirtproof and splashproof on the outside						•			120	77	83	134	825
DA* 300mm f/4 smc ED IF SDM	£1300		This tele optic promises ultrasonic focus and high image quality thanks to ED glass						•			140	77	83	184	1070

SAMYANG DSLR

8mm f/3.5 UMC Fisheye CS II	£274		Wideangle fisheye lens designed for digital reflex cameras with APS-C sensors		•	•	•	•	•			30	n/a	75	77.8	417
10mm f/2.8 ED AS NCS CS	£429		Features a nano crystal anti-reflection coating system and embedded lens hood		•	•	•	•	•			24	n/a	86	77	580
12mm f/2.8 ED AS NCS Fisheye	£430		Fisheye ultra wideangle prime lens for full-frame DSLRs		•	•	•	•	•		•	20	n/a	77.3	70.2	500
14mm f/2.4 XP MF	£899		High-end ultra-wideangle prime with premium optics and large maximum aperture			•					•	28	n/a	95	109.4	791
AF 14mm f/2.8	£649	4.5★	Samyang's first AF SLR lens features very decent image quality and weather-sealed construction			•					•	20	n/a	90.5	95.6	485
14mm f/2.8 ED UMC	£279		Ultra-wideangle manual-focus lens; bulb-like front element means no filters can be used		•	•	•	•	•		•	28	n/a	94	87	552
16mm f/2.0 ED AS UMC CS	£389		Fast wideangle lens for digital reflex cameras fitted with APS-C sensors		•	•	•	•	•			20	n/a	89.4	83	583
20mm f/1.8 ED AS UMC	£430		Large-aperture manual focus wideangle lens for full-frame DSLRs		•	•	•	•	•		•	20	77	83	113.2	520
24mm f/1.4 AS UMC	£499		Fast ultra-wideangle manual-focus lens comprising 13 elements arranged in 12 groups		•	•	•	•	•		•	25	77	95	116	680
24mm f/3.5 ED AS UMS TS	£949	3★	Tilt-and-shift wideangle lens for a fraction of the price of Canon and Nikon's offerings		•	•	•	•	•		•	20	82	86	110.5	680
35mm f/1.4 AS UMC	£369	4.5★	While manual focus only, this prime impressed us in real-world use, making it something of a bargain		•	•	•	•	•		•	30	77	83	111	660
50mm f/1.2 XP MF	£799		Premium-quality ultra-fast prime with manual focus operation, designed for 50MP sensors			•					•	45	86	93	117.4	1200
50mm f/1.4 AS UMC	£299		Manual-focus fast standard prime for full-frame DSLRs		•	•	•	•	•		•	45	77	74.7	81.6	575
85mm f/1.2 XP MF	£899		High-end manual focus lens sports an impressively fast maximum aperture			•					•	80	86	93	98.4	1050
AF 85mm f/1.4 EF	£599	3★	Autofocus fast short telephoto portrait lens for use on Canon full-frame DSLRs			•					•	90	77	88	72	485
85mm f/1.4 IF MC	£239		Short fast telephoto prime, manual focus, aimed at portrait photographers		•	•	•	•	•		•	100	72	78	72.2	513
100mm f/2.8 ED UMC Macro	£389		Full-frame compatible, the Samyang 100mm is a true Macro lens offering 1:1 magnification		•	•	•	•	•		•	30	67	72.5	123.1	720
135mm f/2 ED UMC	£399		Manual focus portrait prime has fast aperture for subject isolation and background blur		•	•	•	•	•		•	80	77	82	122	830

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DSLR Lenses				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT (G)
LENS	RRP	SCORE	SUMMARY		MOUNT									DIMENSIONS		
SIGMA DSLR																
4.5mm f/2.8 EX DC HSM	£739		Circular fisheye lens designed for digital, with SLD glass and a gelatin filter holder			•		•		•		13	n/a	76	77.8	470
8mm f/3.5 EX DG	£799		The world's only 8mm lens equipped with autofocus also boasts SLD glass			•		•		•	•	13	n/a	73.5	68.6	400
8-16mm f/4.5-5.6 DC HSM	£800	4★	Excellent performance at 8mm, which sadly drops at the 16mm end		•	•		•	•	•		24	72	75	105.7	555
10mm f/2.8 EX DC	£599		A Hyper Sonic Motor (HSM) and built-in hood feature in this diagonal fisheye lens			•		•		•		13	n/a	75.8	83	475
10-20mm f/3.5 EX DC HSM	£650	5★	An absolute gem of a lens that deserves a place on every photographer's wish list		•	•		•	•	•		24	82	87.3	88.2	520
12-24mm f/4 DG HSM A	£1649	5★	Premium full-frame wideangle zoom designed to have minimal distortion in its wideangle imagery			•		•		•	•	24	n/a	101	132	1150
12-24mm f/4.5-5.6 II DG HSM	£649		Ultra-wideangle zoom for full-frame SLRs, available in all of the main mounts		•	•		•	•	•	•	28	n/a	87	120.2	670
14mm f/1.8 DG HSM A	£1679		World's first f/1.8 ultra-wideangle prime lens for full-frame DSLRs			•		•		•	•	27	n/a	95.4	126	1170
14-24mm f/2.8 DG HSM A	£1399	5★	Pro-specification fast ultra-wide prime for full-frame DSLRs includes weathersealed construction			•		•		•	•	26	n/a	96.4	135.1	1150
15mm f/2.8 EX DG	£629	4★	This fisheye optic puts in a very solid performance – not to be dismissed as a gimmick!		•	•		•	•	•	•	15	n/a	73.5	65	370
17-50mm f/2.8 EX DC OS HSM	£689		FLD and aspherical elements, a constant f/2.8 aperture and Optical Stabilisation	•	•	•		•	•	•		28	77	83.5	92	565
17-70mm f/2.8-4 DC Macro OS HSM	£449		Compact redesign of this well-received lens launches the 'Contemporary' range	•	•	•		•	•	•		22	72	79	82	470
18-35mm f/1.8 DC HSM	£799	5★	Said to be the world's first constant f/1.8 zoom; DoF equivalent of constant f/2.7 on full frame			•		•		•		28	72	78	121	810
18-200mm f/3.5-6.3 DC OS	£449	4★	Excellent resolution and consistent performance, but control over CA could be a little better	•		•		•		•		45	45	79	100	610
18-250mm f/3.5-6.3 DC OS HSM	£572	4.5★	A very capable set of MTF curves that only shows minor weakness at wide apertures	•	•	•		•	•	•		45	72	79	101	630
18-250mm f/3.5-6.3 DC Macro OS HSM	£500		Ultra-compact 13.8x high zoom ratio lens designed exclusively for digital SLR cameras	•	•	•		•	•	•		35	62	73.5	88.6	470
18-300mm f/3.5-6.3 DC Macro OS HSM	£499		Compact and portable high ratio zoom lens offering enhanced features to make it the ideal all-in-one lens		•	•		•	•	•		39	72	79	101.5	585
20mm f/1.4 DG HSM A	£799	5★	An outstanding wideangle fixed-focal-length lens			•		•		•	•	27.6	n/a	90.7	129.8	950
24mm f/1.4 DG HSM A	£799	5★	The latest addition to Sigma's 'Art' line of high-quality fast primes			•		•		•	•	25	77	85	90.2	665
24-35mm f/2 DG HSM A	£949	5★	The world's first large-aperture full-frame zoom offering a wide aperture of f/2 throughout the zoom range			•		•		•	•	28	82	87.6	122.7	940
24-70mm f/2.8 DG OS HSM A	£1399	5★	Latest premium fast standard zoom for full frame includes optical image stabilisation	•		•		•		•	•	37	82	88	107.6	1020
24-105mm f/4 DG OS HSM A	£849	4.5★	Serious full-frame alternative to own-brand lenses at a lower price, with no compromises in the build	•	•	•		•		•	•	45	82	89	109	885
28mm f/1.4 DG HSM A	TBC		High-quality, weathersealed fast wideangle prime for full-frame DSLRs			•		•		•	•	28	77	82.8	107.1	TBC
30mm f/1.4 DC HSM A	£360		Unique fast prime for APS-C DSLRs that gives 45mm equivalent 'normal' angle of view		•	•		•	•	•		30	62	63.3	74.2	435
35mm f/1.4 DG HSM A	£799	5★	Superb large-aperture prime; first lens in company's 'Art' series		•	•		•	•	•	•	30	67	77	94	665
40mm f/1.4 DG HSM A	£1100		Large and heavy prime promising natural-looking perspective and top-quality optics			•		•		•	•	40	82	87.8	131	1200
50mm f/1.4 DG HSM A	£849	5★	This lens has a unique design that pays off in truly excellent image quality		•	•		•		•	•	40	77	85.4	100	815
50-100mm f/1.8 DC HSM A	£829	5★	This APS-C-format lens aims to cover the focal lengths of three prime lenses in one			•		•		•		37.4	82	93.5	170.7	1490
50-500mm f/4.5-6.3 DG OS HSM	£1499	4★	A 10x zoom range, SLD elements and compatibility with 1.4x and 2x teleconverters	•	•	•		•	•	•	•	180	95	104.4	219	1970
60-600mm f/4.5-6.3 DG OS HSM S	£1899		Weathersealed 10x zoom encompasses huge range from standard to super-telephoto	•		•		•		•	•	60	105	120.4	268.9	2700
70mm f/2.8 DG Macro A	£499		The first macro lens in Sigma's Art lineup features an extending-barrel focus-by-wire design			•		•		•	•	26	49	71	106	515
70-200mm f/2.8 EX DG OS HSM	£1539		Two FLD glass elements, said to have the same dispersive properties as fluorite	•	•	•		•	•	•	•	140	77	86.4	197	1430
70-200mm f/2.8 DG OS HSM S	TBC		Large-aperture telephoto zoom designed for high sharpness and minimal chromatic aberration	•		•		•		•	•	120	82	94.2	202.9	1805
70-300mm f/4-5.6 APO DG Macro	£235		This tele-zoom lens has a 9-bladed diaphragm and two SLD elements		•	•		•	•	•	•	95	58	76.6	122	550
70-300mm f/4-5.6 DG Macro	£170	3★	Generally unremarkable MTF curves, and particularly poor at 300mm		•	•		•	•	•	•	95	58	76.6	122	545
85mm f/1.4 DG HSM A	£1199	5★	Optically stunning fast short telephoto prime is the ultimate portrait lens for DSLR users			•		•		•	•	85	86	95	126	1130
100-400mm f/5-6.3 DG OS HSM C	£799	4.5★	Relatively lightweight telezoom comes with weathersealing and choice of push-pull or twist zoom	•		•		•		•	•	160	67	86.4	182.3	1160
105mm f/1.4 DG HSM A	£1499	4.5★	Sigma's 'bokeh monster' super-fast portrait lens is weathersealed and comes with a tripod foot			•		•		•	•	100	105	115.9	131.5	1645
105mm f/2.8 EX DG OS HSM Macro	£649	4.5★	An optically stabilised macro lens, this super-sharp lens is one of our favourites	•		•		•		•	•	31.2	62	78	126.4	725
120-300mm f/2.8 DG HSM S	£3599		First lens in company's 'Sports' series; switch enables adjustment of both focus speed and focus limiter		•	•		•	•	•	•	150	105	124	291	3390
135mm f/1.8 DG HSM A	£1399	5★	Super-fast portrait prime designed to provide sufficient resolution for 50MP DSLRs			•		•		•	•	87.5	82	91.4	114.9	1130
150mm f/2.8 EX DG OS HSM Macro APO	£999		A macro lens offering image stabilisation	•		•		•		•	•	38	72	79.6	150	950
150-600mm f/5-6.3 DG OS HSM C	£1199		Budget 'Contemporary' version of Sigma's long-range telephoto zoom is smaller and lighter	•		•		•		•	•	280	95	105	260.1	1930
150-600mm f/5-6.3 DG OS HSM S	£1599		This portable, high-performance telephoto zoom from Sigma's Sports line is dust and splashproof	•		•		•		•	•	260	105	121	290.2	2860
180mm f/2.8 EX DG OS HSM Macro APO	£1499	5★	1:1 macro lens featuring three FLD glass elements and floating inner-focusing system	•	•	•		•		•	•	47	86	95	204	1640
300mm f/2.8 APO EX DG HSM	£2899		Extra Low Dispersion (ELD) glass, multi-layer coatings and a Hyper Sonic Motor		•	•		•	•	•	•	250	46	119	214.5	2400
SONY DSLR																
11-18mm f/4.5-5.6 DT	£609	3★	A solid overall performance that simply fails to be outstanding in any way		•							25	77	83	80.5	360
16mm f/2.8 Fisheye	£709		Fisheye lens with a close focusing distance of 20cm and a 180° angle of view		•						•	20	n/a	75	66.5	400
16-35mm f/2.8 ZA SSM II T*	£1999	4.5★	High-end Zeiss wideangle zoom lens ideal for full-frame Alpha DSLRs and SLTs		•						•	28	77	83	114	900
16-50mm f/2.8 SSM	£569	4★	Bright short-range telephoto lens		•							100	72	81	88	577
16-80mm f/3.5-4.5 ZA T*	£709	4.5★	Carl Zeiss standard zoom lens		•							35	62	72	83	445
16-105mm f/3.5-5.6 DT	£559	3★	An ambitious lens that is good in parts, although quality drops off at 105mm		•							40	62	72	83	470
18-135mm f/3.5-5.6 DT SAM	£429		A versatile zoom with Direct Manual Focus	•	•							45	62	76	86	398
18-250mm f/3.5-6.3 DT	£559	3.5★	Good overall, but performance dips at longer focal lengths		•							45	62	75	86	440
20mm f/2.8	£559	3.5★	Wideangle prime lens with rear focusing mechanism and focus range limiter		•						•	25	72	78	53.5	285
24mm f/2 ZA SSM T*	£1119		An impressively bright wideangle Carl Zeiss lens		•						•	19	72	78	76	555
24-70mm f/2.8 ZA SSM II T*	£1899	5★	Carl Zeiss mid-range zoom lens with superb optics ideal for full-frame Alpha DSLRs		•						•	34	77	83	111	955
28-75mm f/2.8 SAM	£709		A constant f/2.8 aperture and a Smooth Autofocus Motor (SAM) in this standard zoom		•						•	38	67	77.5	94	565
30mm f/2.8 DT SAM Macro	£179	4★	Macro lens designed for digital with 1:1 magnification and Smooth Autofocus Motor		•							12	49	70	45	150
35mm f/1.4 G	£1369		With an equivalent focal length of 52.5mm, a wide aperture and aspherical glass		•						•	30	55	69	76	510
35mm f/1.8 DT SAM	£179		Budget-price indoor portrait lens		•							23	55	70	52	170
50mm f/1.8 DT SAM	£159	4.5★	A very useful lens that performs well and carries a rock-bottom price tag		•							34	49	70	45	170
50mm f/1.4	£369	5★	While this lens performs well overall, performance at f/1.4 could be better		•						•	45	55	65.5	43	220
50mm f/1.4 ZA SSM	£1300	4★	Carl Zeiss design said to be ideal for quality-critical portraiture and low-light shooting		•						•	45	72	81	71.5	518
50mm f/2.8 Macro	£529		A macro lens with a floating lens element		•						•	20	55	71.5	60	295
55-200mm f/4-5.6 DT SAM	£219		Designed for cropped-sensor cameras, with a Smooth Autofocus Motor		•							95	55	71.5	85	305
55-300mm f/4.5-5.6 DT SAM	£309		Compact, lightweight telephoto zoom offering smooth, silent operation		•							140	62	77	116.5	460
70-200mm f/2.8 G SSM II	£2799		High-performance G Series telephoto zoom lens		•						•	120	77	87	196.5	1340

ALL PRICES ARE RRP'S. STREET PRICES MAY VARY

DSLR Lenses

LENS	RRP	SCORE	SUMMARY		IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT (G)
70-300mm f/4.5-5.6 G SSM	£869	3.5★	G-series lens with ED elements, Super Sonic wave Motor and a circular aperture		•							•	120	62	82.5	135.5	760
70-400mm f/4-5.6 G SSM II	£1799		Redesign of original features a new LSI drive circuit and promises faster autofocus		•							•	150	77	95	196	1500
85mm f/1.4 ZA Planar T*	£1369		Fixed-focal-length lens aimed at indoor portraiture		•							•	85	72	81.5	72.5	560
85mm f/2.8 SAM	£219		A light, low-price portraiture lens		•							•	60	55	70	52	175
100mm f/2.8 Macro	£659		Macro lens with circular aperture, double floating element and wide aperture		•							•	35	55	75	98.5	505
135mm f/1.8 ZA Sonnar T*	£1429		A bright, Carl Zeiss portrait telephoto lens		•							•	72	77	84	115	1004
135mm f/2.8 STF	£1119		Telephoto lens fitted with apodisation element to give attractive defocus effects		•							•	87	80	80	99	730

TAMRON DSLR																	
10-24mm f/3.5-4.5 SP AF Di II LD Asph IF	£511	3.5★	Good consistency at 10mm and 18mm, but a steep decline at 24mm			•	•		•	•			24	77	83.2	86.5	406
10-24mm f/3.5-4.5 Di II VC HLD	£580	4.5★	Wideangle zoom of APS-C with dust and splashproofing and optical stabilisation		•		•		•				24	77	83.6	84.6	440
15-30mm f/2.8 SP Di VC USD	£950	4★	Excellent value, this is the only wideangle zoom with image stabilisation and an f/2.8 aperture		•	•	•		•			•	28	n/a	98.4	145	1100
15-30mm f/2.8 SP Di VC USD G2	£1279		Second-generation image-stabilised fast wide zoom includes weathersealing and faster AF		•		•		•			•	28	n/a	98.4	145	1110
16-300mm f/3.5-6.3 Di II VC PZD Macro	£600	4★	Versatile megazoom, a very good all-in-one solution, as long as you won't need to enlarge to A2 size		•	•	•		•				39	67	99.5	75	540
17-35mm f/2.8-4 Di OSD	£629		Most compact and lightest full-frame ultra-wideangle zoom in its class				•		•				28	77	83.6	90	460
17-50mm f/2.8 SP AF XR Di II VC LD Asph IF	£541	4.5★	Very strong performance at longer focal lengths but weaker at the other end		•		•		•				29	72	79.6	94.5	570
18-200mm f/3.5-6.3 AF Di II VC	£169	4★	Lightweight all-in-one lens for APS-C DSLRs with Vibration Compensation		•	•	•		•				49	62	75	96.6	400
18-270mm f/3.5-6.3 AF Di II VC LD PZD IF Macro	£663	3★	The next-generation incarnation offers a new form of ultrasonic engine		•	•	•		•				49	62	74.4	88	450
18-400mm f/3.5-6.3 Di II VC HLD	£650	4★	The longest-ranging telephoto zoom yet made turns in a surprisingly decent performance		•		•		•				45	72	79	123.9	710
24-70mm f/2.8 SP Di VC USD	£1099	5★	Fast zoom with image stabilisation for both full-frame and APS-C cameras		•	•	•		•			•	38	82	88.2	116.9	825
24-70mm f/2.8 SP Di VC USD G2	£1249		Upgraded fast zoom with improved image stabilisation and moisture-resistant construction		•		•		•			•	38	82	88.4	111	905
28-75mm f/2.8 SP AF XR Di LD Asph IF Macro	£460		Standard zoom with constant f/2.8 aperture and minimum focusing distance of 33cm			•	•		•	•		•	33	67	73	92	510
28-300mm f/3.5-6.3 Di VC PZD	£529		A new, full-frame, high-power zoom incorporating PZD (Piezo Drive)		•	•	•		•			•	49	67	75	99.5	540
35mm f/1.8 Di VC USD	£580	4.5★	Moderately wide prime combines ultrasonic focusing, image stabilisation and a fast aperture		•	•	•		•			•	20	67	80.4	80.8	480
45mm f/1.8 Di VC USD	£580	4.5★	A lens that rewrites the standard focal length with a fast aperture coupled with optical stabilisation		•	•	•		•		•	•	29	67	80.4	89.2	940
60mm f/2 SP AF Di II LD IF Macro	£550	5★	Macro lens designed for APS-C sensor cameras, with 1:1 reproduction ratio			•	•		•				23	55	73	80	400
70-200mm f/2.8 SP AF Di LD IF Macro	£817	4★	No image stabilisation and no advanced AF system, but at this price it's a steal			•	•		•	•			95	77	89.5	194.3	1150
70-200mm f/2.8 Di VC USD	£1099		Compact yet full-size telephoto zoom with vibration compensation		•	•	•		•			•	130	77	85.8	188.3	1470
70-200mm f/2.8 SP Di VC USD G2	£1350	5★	Excellent telephoto zoom with updated autofocus and image stabilisation plus sealed construction		•		•		•			•	95	77	88	193.8	1500
70-210mm f/4 Di VC USD	£699	4.5★	Lightweight telezoom promises high optical performance, image stabilisation and weathersealing		•		•		•			•	95	67	76	176.5	860
70-300mm f/4-5.6 SP VC USD	£300	4★	Ultrasonic Silent Drive (USD) technology for focusing and Vibration Compensation		•	•	•		•			•	150	62	81.5	142.7	765
70-300mm f/4-5.6 AF Di LD Macro	£170	3.5★	Low-dispersion glass and compatible with both full-frame and cropped-sensor DSLRs			•	•		•	•		•	95	62	76.6	116.5	435
85mm f/1.8 Di VC USD	£749	5★	The first full-frame 85mm f/1.8 lens with image stabilisation, that's also moisture resistant		•	•	•		•			•	80	67	85	91	700
90mm f/2.8 SP AF Di Macro	£470	4★	A very nice macro lens that is capable of producing some fine images			•	•		•	•		•	29	55	71.5	97	405
90mm f/2.8 Di Macro 1:1 VC USD	£579		Redesign of the 90mm f/2.8 SP AF Di Macro; comes with vibration compensation		•	•	•		•			•	30	58	115	76.4	550
100-400mm f/4.5-6.3 Di VC USD	£789	5★	Relatively compact and lightweight telephoto zoom with moisture-resistant construction		•		•		•			•	150	67	199	86.2	1135
150-600mm f/5-6.3 SP Di VC USD G2	£1340		Updated version of Tamron's popular long telezoom		•	•	•		•			•	220	95	108.4	260.2	2010
150-600mm f/5-6.3 SP VC USD	£1150	4★	Longest focal length of any affordable enthusiast zoom on the market and produces excellent results		•	•	•		•			•	270	95	105.6	257.8	1951
180mm f/3.5 SP AF Di LD IF Macro	£896	5★	Two Low Dispersion elements and internal focusing system in this 1:1 macro lens			•	•		•	•		•	47	72	84.8	165.7	920

TOKINA DSLR																	
AT-X 10-17mm f/3.5-4.5 AF DX Fisheye	£550		Fisheye zoom lens with Water Repellent coating and Super Low Dispersion glass				•		•				14	n/a	70	71.1	350
AT-X 11-16mm f/2.8 PRO DX II	£449		Update to the popular 11-16mm f/2.8 lens, for slightly improved optical performance			•	•		•				30	77	84	89.2	550
AT-X 11-20mm f/2.8 PRO DX	£499	4★	Compact, ultra-wideangle lens with a fast maximum aperture and decent optical performance				•		•				28	82	89	92	560
AT-X 12-28mm f/4 PRO DX	£529		Replacement for 12-24mm f/4 wideangle zoom; for Nikon DX DSLRs				•		•				25	77	84	90	600
AT-X 14-20mm f/2 PRO DX	£849		Wideangle zoom with super-fast, super-bright, constant f/2 aperture for shooting in very low light				•		•				28	82	89	106	725
AT-X 16-28mm f/2.8 PRO FX	£757	5★	A pro-end wideangle zoom aimed at full-frame cameras				•		•			•	26	n/a	90	133	950
AT-X 17-35mm f/4 PRO FX	£830	5★	One of the most capable super-wide zooms available, though only available in Canon and Nikon mounts				•		•			•	28	82	89	94	600
AT-X 24-70mm f/2.8 PRO FX	£679		Three precision-moulded all-glass aspherical lens elements and a fast, constant f/2.8 aperture				•		•			•	38	82	89.6	107.5	1010
Opera 50mm F1.4 FF	£900		Premium fast prime designed for high-resolution DSLRs, with dust and weather-resistant construction				•		•			•	40	72	80	107.5	950
AT-X 70-200mm f/4 PRO FX VCM-S	£691		Features a new Vibration Correction Module and ring-shaped ultrasonic style autofocus motor		•				•			•	100	67	82	167.5	980
AT-X 100mm f/2.8 AF PRO D Macro	£360	4★	Some weaknesses wide open, but reasonable MTF curves make this a decent optic				•		•			•	30	55	73	95.1	540

ZEISS DSLR																	
15mm f/2.8 Milvus	£2329		This super-wideangle lens has an angle of view of 110° and uses an advanced retrofocus design				•		•			•	25	95	102.3	100.2	947
18mm f/2.8 Milvus	£1999		Compact super-wideangle lens with premium optics including a floating focus system for close-ups				•		•			•	25	77	90	93	721
21mm f/2.8 Milvus	£1299		Premium wideangle lens with complex optics designed to be free of distortion				•		•			•	22	82	95.5	95	851
25mm f/1.4 Milvus	£1999	5★	Optically excellent, large-aperture manual focus wideangle lens with weather-sealed construction				•		•			•	25	82	95.2	123	1225
25mm f/2 Distagon T*	£1350		A landscape lens with a fast aperture				•		•	•		•	25	67	73	98	600
25mm f/2.8 Distagon T*	£738		Relatively small and light wideangle prime, available in Nikon mount only						•			•	17	58	64	90	460
28mm f/2 Distagon T*	£850		For low-light shooting the 28mm lens has plenty of potential				•		•	•		•	24	58	72.4	72	580
35mm f/1.4 Distagon T*	£1600		Promises to produce some stunning bokeh effects				•		•	•		•	30	72	78	122	850
35mm f/1.4 Milvus	£1699		Large aperture, premium-quality manual-focus prime with weather-sealed construction				•		•			•	30	72	84.8	124.8	1174
35mm f/2 Milvus	£829		Compact, moderate wideangle manual focus prime				•		•			•	30	58	77	83	702
50mm f/1.4 Planar T*	£559		Classic double-Gauss design manual focus standard prime for full-frame SLRs				•		•			•	45	58	71	71	380
50mm f/1.4 Milvus	£949	5★	An exceptionally good lens offering sharpness, detail, clean edges and a great user experience				•		•			•	45	67	82.5	94	922
50mm f/2 Milvus Macro	£949		Manual-focus macro lens with half-life-size magnification and stunning optics				•		•			•	24	67	81	75.3	730
85mm f/1.4 Planar T*	£989		Classic portrait prime designed to give smooth, rounded bokeh effects				•		•			•	100	72	78	88	670
85mm f/1.4 Milvus	£1379	5★	Fast 85mm manual-focus prime lens that's perfect for portraiture				•		•			•	80	77	90	113	1280
100mm f/2 Milvus Macro	£1299		A manual-focus macro lens with absolutely superb optics and half-life-size reproduction				•		•			•	88	67	80.5	104	843
135mm f/2 Milvus	£1899		Telephoto lens with a large aperture and smooth bokeh, ideal for medium-distance portrait photography				•		•			•	80	77	129	132	1123

Mirrorless Lenses										IMAGE STABILISATION	CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT (G)		
LENS	RRP	SCORE	SUMMARY										MOUNT					DIMENSIONS							
CANON MIRRORLESS																									
EF-M 11-22mm f/4-5.6 IS STM	£355		Ultra-wideangle lens with a compact, retractable lens design										•	•							15	55	61	58.2	220
EF-M 15-45mm f/3.5-6.3 IS STM	£249		Collapsible standard zoom for EOS M-series cameras that's less bulky than the 18-55mm										•	•							25	49	60.9	44.5	130
EF-M 18-55mm f/3.5-5.6 IS STM	£269		Compact and versatile zoom lens										•	•							25	52	61	61	210
EF-M 18-150mm f/3.5-6.3 IS STM	£399		Wide-ranging 29-240mm equivalent superzoom with surprisingly good image quality										•	•							25	55	60.9	86.5	300
EF-M 22mm f/2 STM	£220		Small and bright wideangle pancake lens											•							15	43	61	23.7	105
EF-M 28mm f/3.5 IS STM Macro	£294		Small, retractable lens with built-in LED lights for illuminating close-up subjects										•	•							9.7	43	60.9	45.5	130
EF-M 32mm f/1.4 STM	£500		Large-aperture but lightweight prime that offers a 50mm equivalent angle of view											•							23	43	60.9	56.5	235
EF-M 55-200mm f/4.5-6.3 IS STM	£330		Telephoto zoom that takes you closer to the action										•	•							100	52	60.9	86.5	260
RF 24-105mm f/4L IS STM	£1120		General-purpose standard zoom with useful range and image stabilisation										•		•					•	45	77	83.5	107.3	700
RF 28-70mm f/2L USM	£3050		Groundbreaking, but huge, full-frame zoom with constant f/2 maximum aperture												•					•	39	95	103.8	139.8	1430
RF 35mm f/1.8 IS STM Macro	£520		Multi-purpose fast prime that includes image stabilisation and 0.5x macro reproduction										•		•					•	17	52	74.4	62.8	305
RF 50mm f/1.2L USM	£2350		Heavyweight ultra-fast standard prime that promises exceptional low-light performance												•					•	80	77	89.8	108	950
NIKON MIRRORLESS																									
24-70mm f/4 S Nikkor-Z	£999		General-purpose standard zoom for Nikon's full-frame mirrorless system															•		•	30	72	77.5	88.5	500
35mm f/1.8 S Nikkor-Z	£849		Fast, moderate-wideangle prime designed for optimum optical performance															•		•	25	62	73	86	370
50mm f/1.8 S Nikkor-Z	£599		Large-aperture prime that promises exceptional edge-to-edge sharpness															•		•	40	62	76	86.5	415
FUJIFILM MIRRORLESS																									
XF 8-16mm f/2.8 R LM WR	£1799		Premium ultra-wideangle large-aperture zoom lens with weather-resistant construction															•			25	n/a	88	121.5	805
XF 10-24mm f/4 R OIS	£849		Wideangle zoom lens, promising minimal ghosting with Fuji's HT-EBC multi-layer coating										•					•			24	72	78	87	410
XF 14mm f/2.8 R	£729	5★	Wideangle prime with high resolution into the corners, its performance justifies the price tag															•			18	58	65	58.4	235
XC 15-45mm f/3.5-5.6 OIS PZ	£259		Lightweight retractable power zoom that's set to be the entry-level kit lens for X-system cameras										•					•			13	52	62.6	44.2	135
XF 16mm f/1.4 R WR	£729	5★	Weather-sealed fast prime for X-system users															•			15	67	73.4	73	375
XC 16-50 f/3.5-5.6 OIS II	£359		Lightweight lens for mirrorless X-series offers 24-75mm equivalent zoom range										•					•			30	58	62.6	98.3	195
XF 16-55mm f/2.8 R LM WR	£899	5★	A flagship XF standard zoom lens with a constant f/2.8 aperture and weather-resistance															•			60	77	83.3	106	655
XF 18mm f/2 R	£430	4★	A compact wideangle lens with a quick aperture															•			18	52	64.5	40.6	116
XF 18-135mm f/3.5-5.6 R LM OIS WR	£699	4★	Weather-resistant zoom for Fujifilm X mount, designed to be the perfect partner for the Fujifilm X-T1										•					•			45	77	75.7	97.8	490
XF 18-55mm f/2.8-4 R LM OIS	£599		Short zoom lens with optical image stabilisation										•					•			18	58	65	70.4	310
XF 23mm f/1.4 R	£649		Premium wideangle prime lens with fast maximum aperture															•			28	62	72	63	300
XF 23mm f/2 R WR	£419	5★	Compact weather-resistant wideangle prime lens															•			22	43	60	51.9	180
XF 27mm f/2.8	£270		A high-performance single-focal-length lens															•			60	39	23	61.2	78
XF 35mm f/1.4 R	£439	4★	Shallow depth of field and bokeh effects are simple to achieve with this lens															•			28	52	65	54.9	187
XF 35mm f/2 R WR	£299	5★	A powerful and weather-resistant lens that feels great and has the performance to match															•			35	43	60	45.9	170
XF 50mm f/2 R WR	£449	5★	Lightweight weather-resistant short telephoto prime lens that's ideal for shooting portraits															•			39	46	60	59.4	200
XF 50-140mm f/2.8 R LM OIS WR	£1249		A telephoto zoom with a constant maximum aperture and weather-resistance										•					•			100	72	82.9	175.9	995
XC 50-230mm f/4.5-6.7 OIS II	£315		The XC lens range is designed to suit Fuji's mid-range CSCs, and this lens has optical image stabilisation										•					•			110	58	69.5	111	375
XF 55-200mm f/3.5-4.8 R LM OIS	£599	4★	Telephoto with built-in optical image stabilisation plus aperture control ring										•					•			110	62	118	75	580
XF 56mm f/1.2 R	£899	4★	This wide-aperture portrait lens for X-series cameras has great sharpness and detail and is great value															•			70	62	73.2	69.7	405
XF 56mm f/1.2 R APD	£1159	4★	Adds apodisation element of 56mm f/1.2 for even more attractive background blur															•			70	62	73.2	69.7	405
XF 60mm f/2.4 XF R Macro	£599		A short lens designed for macro work with half-life-size magnification															•			26.7	39	64.1	70.9	215
XF 80mm f/2.8 R LM OIS WR Macro	£1249	4★	Fujifilm's long-awaited 1:1 macro includes weather resistance and optical image stabilisation										•					•			25	62	80	130	750
XF 90mm f/2 R LM WR	£699	5★	A classic portrait lens that's sharp, with gorgeous bokeh															•			60	62	75	105	540
XF 100-400mm f/4.5-5.6 R LM OIS WR	£1399	5★	This superb zoom is both water and dust resistant, and can operate in -10°C temperatures										•					•			175	77	94.8	210.5	1375
LAOWA MIRRORLESS																									
4mm f/2.8 Fisheye MFT	TBC		Lightweight fisheye lens for Micro Four Thirds offering a circular image with a 210° angle of view													•					8	n/a	45.2	25.5	135
7.5mm f/2 MFT	£499	4.5★	Tiny but sharp wideangle prime for Micro Four Thirds featuring manual focus and aperture control													•					12	46	50	55	170
9mm f/2.8 Zero D	£499		Compact manual-focus prime for APS-C mirrorless cameras promises very low distortion											•		•	•	•			12	49	60	53	215
10-18mm f/4.5-5.6 FE Zoom	£899		The world's widest zoom for full-frame Sony mirrorless, with manual focus and aperture control													•				•	15	37	70	90.9	496
12mm f/1.8 MFT	TBC		Small, lightweight manual focus wideangle for Micro Four Thirds, with 24mm equivalent view													•					14	46	55	50	165
15mm f/2 FE Zero D	£899	4.5★	Manual-focus fast ultra-wideangle prime for full-frame Sony cameras, with minimal distortion														•			•	15	72	66	82	500
17mm f/1.8 MFT	TBC		Compact prime for Micro Four Thirds cameras with manual focus and aperture operation													•					15	46	55	50	160
LEICA MIRRORLESS																									
11-23mm f/3.5-4.5 TL	£1450		Wideangle zoom lens for Leica's APS-C mirrorless system																•		20	67	77	73	368
18-56mm f/3.5-5.6 Vario-Elmar TL	£1280		Relatively large, non-retractable zoom for APS-C mirrorless																•		45	52	63.5	61	256
18mm f/2.8 Elmarit TL	£1020		Slimline, extremely lightweight pancake prime with fast autofocus																•		30	39	61	21	80
23mm f/2 Summicron TL	£1410		Compact, lightweight fast prime that offers a classic 35mm equivalent view on Leica's APS-C CSCs																•		30	52	63.5	38.1	153
24-90mm f/2.8-4 Vario-Elmarit-SL	£3790		Large, but exceptional quality full-frame standard zoom with really useful zoom range																•	•	30	82	88	138	1140
35mm f/1.4 Summilux TL	£1830		High-end fast prime designed to give exceptional image quality																•		30	60	70	77	428
55-135mm f/3.5-4.5 APO-Vario-Elmar-TL	£1450		Telephoto zoom that eschews image stabilisation in a bid for maximal optical quality																•		100	60	68	110	500
60mm f/2.8 APO-Macro-Elmarit TL	£1920		Macro lens for Leica's APS-C mirrorless cameras offers 1:1 life-size magnification																•		16	60	68	89	320
75mm f/2 APO-Summicron SL	£3750		Fast short-telephoto portrait lens for the full-frame Leica SL																•	•	50	67	73	102	720
OLYMPUS MIRRORLESS																									
7-14mm f/2.8 ED Pro	£999	4.5★	Super-wideangle zoom lens that's dustproof, splashproof and freeze-proof													•					20	n/a	78.9	105.8	534
8mm f/1.8 Pro Fisheye	£799		Fisheye lens with impressive image quality that's dustproof, splashproof and freeze-proof													•					12	n/a	62	80	315

Mirrorless Lenses

Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY			IMAGE STABILISATION	CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT (G)
9-18mm f/4-5.6 ED	£630		This super wideangle lens offers an equivalent focal range of 18-36mm in 35mm terms							•					25	52	56.5	49.5	155
9mm f/8 Fish-eye Body Cap Lens	£89		Slimline lens in a body cap with 140° angle of view							•					20	n/a	56	12.8	30
12mm f/2.0 ED	£739	5★	A wideangle fixed lens for the Micro Four Thirds system							•					20	46	56	43	130
12-40mm f/2.8 ED Pro	£899		Weather-resistant standard zoom with top-notch optics and a constant aperture of f/2.8							•					20	62	69.9	84	382
12-50mm f/3.5-6.3 ED EZ	£349		A weather-resistant zoom lens with manual or electronic zoom							•					20	52	57	83	211
12-100mm f/4 IS ED Pro	£1099	5★	Superb high-end weather-sealed superzoom lens featuring powerful in-lens IS with Sync IS			•				•					15	72	77.5	116.5	561
14-42mm f/3.5-5.6 II R	£269		A redesigned variation of the standard kit lens							•					25	37	56.5	50	112
14-42mm f/3.5-5.6 EZ	£329		Compact kit lens for Olympus PEN and OM-D models with powerzoom control							•					20	37	60.6	22.5	93
14-150mm f/4-5.6 II	£550		High-powered zoom for all your needs – from wideangle to telephoto – plus weather-resistance							•					50	58	63.5	83	285
15mm f/8 Body Cap Lens	£69		Strictly speaking an accessory rather than a lens, with basic optics in a tiny plastic housing							•					30	n/a	56	9	22
17mm f/1.2 ED Pro	£1300		High-end, large-aperture weathersealed prime designed for documentary or landscape work							•					20	62	68.2	87	390
17mm f/1.8 MSC	£450	5★	Wide-aperture, wideangle prime boasting excellent peak sharpness and low colour fringing							•					25	46	57	35	120
17mm f/2.8 Pancake	£300	4★	Tiny wideangle pancake prime with reasonable optics							•					20	37	57	22	71
25mm f/1.2 ED Pro	£1099		High-precision, high-speed optic with a special lens system construction for edge-to-edge sharpness							•					30	62	70	87	410
25mm f/1.8	£370		Compact prime lens with ultra-bright f/1.8 aperture							•					25	46	57.8	42	137
30mm f/3.5 ED Macro	£249		New in the M.Zuiko Premium range, this macro lens features super-fast AF and weighs only 128g							•					9.5	46	57	60	128
40-150mm f/2.8 ED Pro	£1299	4★	This powerful 80-300mm 35mm-equivalent focal-length lens offers amazing portability for this pro class							•					70	72	79.4	160	760
40-150mm f/4-5.6 R	£309		This middle-distance zoom lens has an 80-300mm 35mm-equivalent focal length							•					90	58	63.5	83	190
45mm f/1.2 ED Pro	£1200		Large-aperture lens designed for portrait photography with premium optics							•					50	62	70	84.9	410
45mm f/1.8	£279	5★	Fast-aperture lens for taking portrait shots is sharp, quiet and has no colour fringing							•					50	37	56	46	116
60mm f/2.8 Macro	£450		High-precision macro lens that's dustproof and splashproof							•					19	46	56	82	185
75-300mm f/4.8-6.7 ED II	£499		Update featuring Zuiko Extra-low Reflection Optical coating said to reduce ghosting							•					90	58	69	117	423
75mm f/1.8 ED	£799	5★	Ultra-fast prime lens ideal for portraits and action shots							•					84	58	64	69	305
300mm f/4 IS Pro	£2200		Compact ultra-telephoto prime with optical image stabilisation, compatible with Sync IS			•				•					140	77	92.5	227	1270

PANASONIC MIRRORLESS																			
G 7-14mm f/4	£740	5★	For a wideangle zoom, the overall level of resolution is very impressive						•						25	n/a	70	83.1	300
G 8mm Fisheye f/3.5	£730		The world's lightest and smallest fisheye lens for an interchangeable-lens camera						•						10	22	60.7	51.7	165
DG 8-18mm f/2.8-4 ASPH Leica	£1049		Splashproof, dustproof and freezeproof ultra-wideangle zoom with premium optics						•						23	67	73.4	88	315
DG 12mm f/1.4 Leica Summilux ASPH	£1199	4.5★	Compact fast wideangle quality with excellent optics and built-in aperture ring						•						20	62	70	70	335
G 12-32mm f/3.5-5.6 MEGA OIS	£270		Very compact with a versatile zoom range and three aspherical lenses	•					•						20	37	55.5	24	70
G X 12-35mm f/2.8 OIS	£1095	5★	Fast, high-quality standard zoom for Micro Four Thirds cameras	•					•						25	58	67.6	73.8	305
G X 12-35mm f/2.8 OIS II	£880		Updated fast standard zoom with matte-black finish and improved autofocus and aperture control	•					•						25	58	67.6	73.8	305
G 12-60mm f/3.5-5.6 OIS ASPH	£439	4★	Incorporates a stepping motor for a smooth, silent operation and features a dust and splashproof design	•					•						20	58	66	71	210
DG 12-60mm f/2.8-4 OIS Leica	£880		Premium standard zoom with useful focal-length range and weather-resistant construction	•					•						20	62	68	86	320
G 14mm f/2.5 II	£249		Wideangle pancake lens that should suit landscape photographers						•						18	46	55.5	20.5	55
G X 14-42mm f/3.5-5.6 X PZ POWER OIS	£369	4★	Powered zoom; impressive results in terms of both sharpness and chromatic aberration	•					•						20	37	61	26.8	95
G 14-45mm f/3.5-5.6 MEGA OIS	£189		A lightweight and compact standard zoom featuring MEGA OIS optical image stabilisation	•					•						30	52	60	60	195
G 14-140mm f/3.5-5.6 POWER OIS	£599		Metal-bodied zoom featuring company's POWER OIS optical image stabiliser	•					•						30	58	67	75	265
DG 15mm f/1.7 Leica SUMMILUX	£549	4★	High-speed prime with a compact metal body, includes three aspherical lenses to cut down distortion						•						20	46	36	57.5	115
G 20mm f/1.7 ASPH II	£249		Ultra-compact fast prime with excellent optics but slower autofocus than more modern options						•						20	46	25.5	63	100
G 25mm f/1.7 ASPH	£159	4.5★	Inexpensive fast normal prime for Micro Four Thirds						•						25	46	60.8	52	125
DG 25mm f/1.4 Leica SUMMILUX	£550	5★	A fast-aperture fixed focal length standard lens from Leica						•						30	46	63	54.5	200
G 30mm f/2.8 Macro MEGA OIS	£300	3★	Compact lens offering true-to-life magnification capability for better macro images	•					•						10	46	58.8	63.5	180
G 35-100mm f/4-5.6 ASPH MEGA OIS	£300		Telephoto zoom equivalent to 70-200mm on a 35mm camera	•					•						90	46	55.5	50	135
G X 35-100mm f/2.8 Power OIS II	£970		Premium fast telephoto zoom with matte-black finish and improved autofocus and aperture control	•					•						85	58	67.4	100	360
DG 42.5mm f/1.2 Leica DG OIS	£1399	5★	Mid-telephoto high-speed Leica DG Nocticon lens with 2 aspherical lenses and ultra-wide aperture	•					•						50	67	74	76.8	425
G 42.5mm f/1.7 Power OIS	£349		Mid-telephoto lens with a 35mm equivalent of 85mm, its f/1.7 aperture promises a beautiful bokeh effect	•					•						37	31	55	50	130
DG 45mm f/2.8 OIS Macro Leica	£539		Tiny macro lens with 1:1 magnification and optical image stabilisation	•					•						15	46	63	62.5	225
G 45-150mm f/4-5.6 MEGA OIS	£280	4★	Compact, lightweight telephoto zoom comprising 12 elements in nine groups	•					•						90	52	62	73	200
G X 45-175mm f/4-5.6 X PZ POWER OIS	£400	4★	A powered long-focal-length zoom lens	•					•						90	46	61.6	90	210
G 45-200mm f/4-5.6 MEGA OIS II	£380		Updated telephoto zoom lens with dust and splashproof construction, supports Panasonic's Dual IS	•					•						100	52	70	100	380
DG 50-200mm f/2.8-4 OIS Leica	£1600		Premium telephoto zoom that completes Panasonic's Leica f/2.8-4 series	•					•						75	67	76	132	655
G 100-300mm f/4-5.6 MEGA OIS II	£570	4★	Updated long zoom lens with dust and splashproof construction, supports Panasonic's Dual IS	•					•						100	52	70	100	380
DG 100-400mm f/4-6.3 OIS Leica	£1349		Top-quality supertelephoto zoom with weathersealed construction and Dual IS support	•					•						103	72	83	171.5	985
DG 200mm f/2.8 OIS Leica	£2699	5★	Stunning 400mm-equivalent fast telephoto prime, comes with 1.4x teleconverter in the box	•					•						115	77	87.5	174	1245

SAMYANG MIRRORLESS																			
7.5mm f/3.5 UMC fisheye MFT	£253		Fisheye manual-focus lens with Ultra Multi Coated lens elements to reduce flare and ghosting						•						9	n/a	48.3	60	197
8mm f/2.8 UMC fisheye II	£249		Updated version of the Samyang 8mm f/2.8 UMC Fisheye lens, with improved optical construction			•			•		•				30	n/a	60	64.4	290
12mm f/2 NCS CS	£330		Fast wideangle prime for APS-C and Micro Four Thirds mirrorless cameras			•			•	•	•				20	67	72.5	59	245
14mm f/2.8 FE AF	£389		Autofocus wideangle prime designed for Sony Alpha 7-series cameras						•				•		20	n/a	85.5	97.5	505
21mm f/1.4 ED AS UMC CS	£259	5★	Manual-focus low-light lens for mirrorless cameras with APS-C or smaller-sized sensor			•			•	•	•				28	58	54.3	67.9	290
24mm f/2.8 FE AF	£280	4.5★	Small, lightweight autofocus wideangle prime for full-frame mirrorless cameras						•				•		24	49	61.8	37	93
35mm f/1.2 ED AS UMC CS	£359		Standard-angle manual-focus lens for mirrorless cameras with APS-C sensor size			•			•	•	•				38	62	75.9	74.2	420
35mm f/1.4 FE AF	£600		Fast autofocus prime designed for maximum sharpness with a Linear Supersonic Motor for AF						•				•		30	67	67.5	115	645
35mm f/2.8 FE AF	£279	4.5★	Compact, lightweight, inexpensive autofocus prime lens for full-frame mirrorless cameras						•				•		35	49	61.8	33	86
50mm f/1.2 AS UMC CS	£299	5★	Fast telephoto prime that can produce stunning results with a super-shallow depth of field			•			•	•	•				50	62	67.5	74.5	380
50mm f/1.4 FE AF	£499	4.5★	Excellent value for money fast prime for full-frame Sony mirrorless						•				•		45	67	73.5	97.7	585
85mm f/1.8 ED UMC CS	£319		Large-aperture, medium-telephoto portrait prime for APS-C mirrorless cameras			•			•	•	•				65	62	67.5	81	423
300mm f/6.3 ED UMC CS Reflex	£249		A compact reflex mirror lens dedicated for mirrorless compact system cameras			•			•	•	•				90	58	73.7	64.5	320

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Mirrorless Lenses

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NIKON SB 800 SPEEDLIGHT WITH CASE.....	MINT-CASED £145.00
NIKON SB 910 SPEEDLIGHT COMPLETE.....	MINT-BOXED £225.00
NIKON ML-3 REMOTE CONTROL SET.....	MINT BOXED £145.00
NIKON MB-D16 BATTERY GRIP FOR NIKON D750.....	MINT BOXED £195.00
PHOTTIX STRATO II TRANSMITTER AND RECEIVER NIKON.....	MINT CASED £70.00
SIGMA ED-140 DG NA - ITTL MACRO FLASH.....	MINT BOXED £225.00
SIGMA EF 610 DG SUPER FLASH NIKON FIT.....	MINT BOXED £95.00
SIGMA EF-530 DG ST ELECTRONIC FLASH ITTL NIKON FIT.....	MINT BOXED £75.00
PENTAX 50mm f1.8 SMC DA LENS + HOOD.....	MINT BOXED £95.00
PENTAX 18 - 50mm f4/5.6 DC WR RE LENS + HOOD.....	MINT £125.00
OLYMPUS 50mm F2 MACRO ZUIKO DIGITAL ED 4/3RDS.....	MINT CASED £325.00
OLYMPUS 40 - 150mm F3.5/4.5 ZUIKO DIGITAL ED 4/3RDS.....	MINT + HOOD £69.00
OLYMPUS DIGITAL EX - 25 EXTENSION TUBE 25MM.....	MINT £95.00
PANASONIC LX100 WITH BATTERY + CHARGER.....	MINT- £295.00
PANASONIC LUMIX G 20mm f1.7 ASPH.....	MINT- £145.00
PANASONIC 45 - 200mm f4/5.6 MEGA OIS ASPH.....	MINT £175.00
PANASONIC GF2 BODY COMPLETE WITH ALL ACCESS.....	MINT BOXED £145.00
PANASONIC 45-200mm f4/5.6 LUMIX G VARIO M 4/3RDS.....	MINT BOXED £199.00
SONY 18 - 250mm f3.5/6.3 A/F DT LENS.....	MINT BOXED £325.00
SIGNA 30mm F2.8 DN MICRO 4/3RDS.....	MINT BOXED £115.00
SONY 500mm f8 REFLEX LENS WITH FILTERS.....	MINT BOXED £395.00
SONY ECM - XTST1M STEREO MICROPHONE.....	NEW UNUSED £69.00
METZ 44A/F1 FLASH UNIT FOR SON DLSR.....	MINT BOXED £95.00
SONY DSC-HX90V COMPLETE VERY LOW USE.....	MINT BOXED £275.00

Canon Autofocus, Digital Lenses, Canon FD

CANON 14mm f2.8 USM "L".....	MINT-BOXED £795.00
CANON 24mm f1.4 "L" USM.....	MINT £499.00
CANON 85mm f1.2 USM "L" MK II LATEST MODEL.....	MINT BOXED £1,045.00
CANON 300mm f4 USM "L" IMAGE STABILIZER.....	MINT BOXED AS NEW £895.00
CANON 300mm f4 USM "L" IMAGE STABILIZER.....	MINT CASED £825.00
CANON 8 - 15mm f4 USM "L" FISHEYE.....	MINT CASED £799.00
CANON 16 - 35mm f2.8 USM "L" MK 2.....	MINT CASED £725.00
CANON 17 - 40mm f4 USM "L".....	MINT CASED £395.00
CANON 70 - 200mm f4 USM "L" IMAGE STABILIZER.....	MINT CASED £845.00
CANON 70 - 200mm f4 USM "L" IMAGE STABILIZER.....	MINT BOXED £795.00
CANON 70 - 200mm f2.8 USM "L".....	MINT BOXED £699.00
CANON 80 - 200mm f2.8 "L" USM WITH HOOD.....	MINT-BOXED £499.00
CANON 20mm f2.8 USM.....	EXC++ £245.00
CANON 24mm f2.8 USM IS LATEST.....	MINT £295.00
CANON 24mm f2.8 EF.....	MINT £175.00
CANON 28mm f2.8 EF.....	MINT £169.00
CANON 50mm f1.8 EF.....	MINT BOXED £75.00
CANON 50mm f1.8 MARK 1 (VERY RARE NOW).....	MINT £129.00
CARL ZEISS 50mm f1.4 PLANAR T* WITH HOOD.....	MINT £345.00
CANON 50mm f2.5 COMPACT MACRO.....	MINT BOXED £169.00
CANON 60mm f2.8 EFS USM MACRO LENS.....	MINT BOXED £325.00
CANON 60mm f2.8 EFS USM MACRO LENS.....	MINT- £295.00
CANON 100mm f2 USM WITH HOOD.....	MINT £285.00
CANON 100mm f2.8 MACRO.....	EXC++ £195.00
CANON 10 - 22mm f3.5/4.5 USM.....	EXC++ £295.00
CANON 10 - 22mm f3.5/4.5 USM.....	MINT £325.00
CANON 17 - 55mm f2.8 EFS IS USM WITH HOOD.....	MINT £499.00
CANON 18 - 55mm f3.3/5.6 STM VIBRATION REDUCTION.....	MINT £149.00
CANON 18 - 135mm f3.5/5.6 EF-S IMAGE STABILIZER.....	MINT BOXED £189.00
CANON 18 - 135mm f3.5/5.6 EF-S IMAGE STABILIZER.....	MINT £175.00
CANON 18 - 200mm f3.5/5.6 EFS IMAGE STABILIZER.....	MINT BOXED £285.00
CANON 55 - 250 f4/5.6 EFS MKII IMAGE STABILIZER.....	MINT £115.00
CANON 70 - 300mm f4.5/5.6 IS USM DO REFRACTIVE.....	MINT- £345.00
CANON 70 - 300mm f4.5/5.6 USM IMAGE STABILIZER.....	MINT £269.00
KENCO DG CANON FIT TUBE SET 12,20,36MM.....	MINT BOXED £99.00
CANON EF 1.4X EXTENDER MK I.....	EXC £95.00
CANON EF 1.4X EXTENDER MK II.....	MINT £169.00
CANON EF 2.0X EXTENDER MK I.....	MINT BOXED £129.00
CANON EF 2.0X EXTENDER MK II.....	MINT CASED £179.00
KENCO DG CANON FIT TUBE SET 12,20,36MM.....	MINT- £99.00
KENCO TELEPLUS PRO 300 DGX 1.4 TELECONVERTER.....	MINT CASED £99.00
SIGMA EX 1.4 TELECONVERTER.....	MINT £75.00
SIGMA EX 1.4 APO DG TELECONVERTER.....	MINT £75.00

SIGMA 4.5mm f2.8 EX DC HSM CIRCULAR FISHEYE.....	MINT CASED £475.00
SIGMA 10mm f2.8 EX DC FISHEYE HSM.....	MINT BOXED £345.00
SIGMA 14mm f2.8 EX HSM ASPHERIC.....	MINT CASED £365.00
SIGMA 105mm f2.8 MACRO EX WITH CASE.....	MINT £179.00
SIGMA 105mm f2.8 MACRO EX DG OS HSM.....	MINT- £279.00
SIGMA 150mm f2.8 EX DG-OS HSM MACRO LATEST.....	MINT BOXED £595.00
SIGMA 12 - 24mm f4.5/5.6 DG HSM MK2 II.....	MINT CASED £475.00
SIGMA 17 - 35mm f2.8/4 EX HSM APHERIC.....	MINT- £179.00
SIGMA 18 - 50mm f 2.8 EX DC SLD GLASS.....	MINT-BOXED £165.00
SIGMA 18 - 250mm f3.5/6.3 DC SLD HSM OS.....	MINT BOXED £199.00
SIGMA 50 - 150mm f2.8 EX APO HSM AF-DC MK II.....	MINT- £325.00
TAMRON 180mm f3.5 A/F SP DI MACRO LATEST.....	MINT BOXED £329.00
TAMRON 500mm f8 MIRROR LENS & FILTERS FD MOUNT MINT-CASED.....	£175.00
TAMRON 28 - 75mm f2.8 XR DI LENS LATEST.....	MINT £345.00
TAMRON 28 - 300mm f3.5/6.3 I/F LD DI ASP VIB CONTROL.....	MINT BOXED £375.00
TAMRON 70 - 300mm f4/5.6 SP DI VC ULTRASONIC.....	MINT+HOOD £225.00
TOKINA 10 -17mm f3.5/4.5 ATX DX FISHEYE (LATEST).....	MINT £299.00
TOKINA 11 - 16mm f2.8 ATX - PRO ASPHERICAL.....	MINT BOXED £279.00

Contax 'G' Compacts & SLR & Ricoh

CONTAX 28mm f2.8 BIOGON "G" HOOD, FILTER CAP BL.....	MINT CASED £295.00
CONTAX 35 - 70mm f3.5/5.6 "G" VARIO-SONNAR T*.....	MINT BOXED £395.00
CONTAX TLA 140 FLASH FOR G1/G2.....	MINT CASED £65.00
CONTAX GD1 DATABASE FOR CONTAX T3.....	MINT-BOXED £69.00
CONTAX TLA 200 FLAH FOR CONTAX "G".....	MINT CASED £99.00
CONTAX TVS WITH VARIO SONNAR.....	MINT BOXED £199.00
YASHICA ML CONTAX FT 28mm f2.8.....	MINT £99.00
CONTAX 50mm f1.7 AE LENS.....	MINT £95.00
YASHICA/CONTAX 55mm f2.8 ML MACRO LENS.....	MINT £175.00
CONTAX 300mm F4 TELE TESSAR MM.....	MINT BOXED £295.00
CONTAX TLA 280 FLASH.....	MINT- £59.00
CONTAX TLA 280 FLASH UNIT.....	MINT BOXED £75.00

LEICA "M", "R", & SCREW & RANGEFINDER

LEICA M4P BOXED REALLY NICE BODY.....	MINT-BOXED £895.00
LEICA MDA BODY SER NO 12659XJ CIRCA 1970.....	MINT- £425.00
LEICA MDA BODY SER NO 14111XXJCIRCA 1975-76.....	EXC++ £399.00
LEICA IIG BODY WITH 5cm f2 SUMMITAR & CASE.....	MINT- £1,195.00
LEICA CL BODY.....	EXC+ £365.00
LEICA MINILUX DB EXCLUSIVE DATA BACK VERSION.....	MINT BOXED £465.00
MINOLTA 28mm f2.8 M ROKKOR FOR CL/ CL LEICA M.....	EXC++ £375.00
LEICA 35mm f1.4 SUMMILUX TITANIUM.....	MINT- BOXED £1,895.00
LEICA 50mm f1.4 SUMMILUX TITANIUM.....	MINT- BOXED £1,695.00
MINOLTA 28mm f2.8 M ROKKOR FOR CL/ CL LEICA M.....	EXC++ £375.00
ZEISS LEICA M FIT 35mm f2.8 ZM C BIOGON T* M FIT.....	MINT BOXED £465.00
LEICA 35mm f3.5 SUMMARON M WITH LEICA FILTER.....	MINT- £325.00
CANON 50mm f1.4 L39 SCREW WITH M ADAPTOR.....	MINT- £225.00
LEICA 5cm f2.8 COLL ELMAR.....	MINT- £295.00
LEICA 90mm f2 COLLAPSIBLE SUMMICRON.....	MINT £375.00
LEICA 50mm f2 CLOSE FOCUS SUMM + SPECS.....	EXC+++ £695.00
LEICA 50mm f2.8 COLLAPSIBLE ELMAR.....	MINT- £265.00
LEICA 5cm f3.5 ELMAR RED SCALE.....	MINT- £345.00
LEICA 90mm f4 ELMAR C FOR CL/ CL LEICA M.....	MINT- £295.00
LEICA 90mm f4 ELMAR M MOUNT.....	MINT- £165.00
LEICA 135mm f2.8 ELMARIT M 11829 WITH CASE.....	MINT BOXED £375.00
LEICA 135mm f4.5 HEKTOR.....	EXC+ £75.00
VOIGTLANDER BESSA T WINDER.....	MINT BOXED £149.00
VOIGTLANDER BESSA R GRIP FOR R,R2,R3 ETC.....	MINT BOXED £49.00
LEICA 35mm f3.5 SUMMARON SCREW IN KEEPER.....	MINT- £345.00
LEICA 35mm f3.5 SUMMARON SCREW.....	MINT- £295.00
LEICA 5cm f2 SUMMAR SCREW.....	MINT- £175.00
LEICA 5cm f2 SUMMITAR COLL.....	EXC++ £275.00
LEICA 135mm f2.8 ELMARIT M WITH SPECS.....	EXC+++ £299.00
LEICA 135mm f4.5 HEKTOR + HOOD M MOUNT.....	EXC++ £99.00
LEICA 135mmf4.5 HEKTOR IN KEEPER.....	EXC+++ £199.00
LEICA 90mm f4 ELMAR BLACK SCREW.....	EXC++ £145.00
LEICA 135mm f4.5 HEKTOR + HOOD SCREW.....	EXC++ £99.00
LEICA SF20 FLASH FOR M6 etc.....	MINT BOXED £89.00
LEICA SF24 D FLASH FOR M6-M9 etc.....	MINT- £119.00
LEICA FONOR BLACK RANGEFINDER.....	MINT-CASED £175.00
LEICA R8 BLACK BODY WITH STRAP.....	MINT- £445.00
LEICA R7 CHROME BODY.....	MINT- £365.00
LEICAFLXEL BLACK CHROME.....	MINT- £195.00
LEICA 28mm f2.8 SUPER ANGULON PC WITH HOOD.....	MINT CASED £745.00
LEICA CURTAGON 35mm f4.....	MINT-BOXED £395.00
LEICA 50mm f2 SUMMICRON 3 CAM.....	MINT- £379.00
LEICA 60mm f2.8 MACRO ELMARIT R+MACRO ADAPTOR.....	EXC++ £395.00
LEICA 90mm f2.8 ELMARIT 3 CAM.....	MINT- £375.00
LEICA 180mm F4 ELMARIT R 3 CAM.....	EXC++ £345.00
LEICA 28 - 70mm f3.5/4.5 ROM LENS WITH HOOD.....	MINT CASED £575.00
LEICA 80 - 200mm f3.5 ROM LENS BUILT IN HOOD.....	MINT CASED £725.00
LEICA APO-EXTENDRE 2 X ROM.....	MINT CASED £475.00
SWAROVSKI EL RANGE 10x42 RANGEFINDER BINOS... NEW UNUSED.....	£1,695.00
SWAROVSKI 10x42 SL HABICHT+STRAP AND COVERS.....	MINT- £565.00
LEICA 10 X 42 TRINOVID BA WITH LEATHER CASE.....	MINT £595.00
LEICA 10 x 25 TRINOVID COMPACT BINOCULAR GREEN.....	MINT-CASED £275.00
LEICA 10 x 25 TRINOVID COMPACT BINOCULAR BLACK.....	MINT-CASED £279.00

Medium & Large Format

BRONICA ETRS PRISM,FDR,BACK & 75mm EII LENS.....	EXC++ £325.00
BRONICA ETRS WL/FINDER, BACK & 75mm EII LENS.....	EXC++ £295.00
BRONICA 50mm F2.8 ZENANON MC.....	EXC+++ £99.00
BRONICA 105mm f2.5 LENS FOR ETRS/i.....	MINT- £99.00
BRONICA 110mm F4 MACRO LENS PS.....	MINT- £295.00
BRONICA 150mm F4 E.....	MINT- £89.00
BRONICA ETRSI 120 BACK.....	MINT- £69.00
BRONICA POLAROID BACK FOR ETRSI, ETRS ETC.....	MINT BOXED £59.00
BRONICA AEII METERED PRISM.....	EXC++ £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI.....	MINT £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI.....	EXC++ £59.00

BRONICA ROTARY PRISM FINDER FOR ETRS, ETRSI ETC.....	MINT- £75.00
BRONICA MOTOR WINDER E.....	EXC+++ £89.00
BRONICA 150mm F3.5 ZENANON S.....	MINT- £165.00
BRONICA SQA-i COMPLETE WITH 80mm,WLF,120BK.....	MINT BOXED £395.00
BRONICA SQA COMPLETE WITH 80mm,WLF,120BK.....	MINT- £345.00
BRONICA PLAIN PRISM FOR SQA/i/SQA.....	MINT- £99.00
BRONICA 40mm f4 ZENANON S ULTRA WIDE FOR SQ.....	MINT- £199.00
BRONICA 50mm f3.5 PS LENS & CASE.....	MINT-BOXED £199.00
BRONICA 65mm F4 ZENANON PS FOR SQ.....	MINT-CASED £145.00
BRONICA 110mm F4 PS ZENANON MACRO FOR SQ.....	MINT-CASED £365.00
BRONICA 150mm F4 PS ZENANON FOR SQ.....	MINT-CASED £145.00
BRONICA 180mm f4.5 PS LENS & CASE.....	MINT-BOXED £199.00
BRONICA SPEED GRIP FOR SQA/SQAi.....	MINT- £69.00
BRONICA FILMBACK SQ-i220 FOR SQA/SQAi.....	MINT BOXED £79.00
HASSELBLAD 500CM WITH 80mm PLANAR, BACK,WLF.....	EXC+++ £695.00
HASSELBLAD 28mm f4 HC FOR H SYSTEM.....	MINT BOXED £1,475.00
HASSELBLAD 120mm f4 HC FOR H SYSTEM.....	EXC++ £1,195.00
HASSELBLAD 90mm f4 FOR X PAN I & II IN KEEPER.....	MINT £295.00
HASSELBLAD 150mm f4 SONNAR T* BLACK.....	EXC++ £195.00
HASSELBLAD 150mm f4 SONNAR CF.....	MINT-BOXED £395.00
HASSELBLAD 50mm f4 DISTAGON SILVER.....	EXC++ £195.00
HASSELBLAD 150mm f4 SONNAR SILVER.....	EXC++ £175.00
HASSELBLAD 250mm f5.6 SONNAR SILVER.....	EXC+ £179.00
HASSELBLAD HTS 1.5X TILT AND SHIFT ADAPTOR.....	MINT BOXED £2,995.00
HASSELBLAD GPS UNIT FOR H SYSTEM.....	MINT BOXED £399.00
HASSELBLAD H13 EXT TUBE.....	MINT £165.00
HASSELBLAD PM90 PRISM FINDER.....	MINT- £275.00
HASSELBLAD PME3 METERED PRISM FINDER.....	MINT- £275.00
HASSELBLAD VFG-6 METERED PRISM.....	MINT BOXED £175.00
HASSELBLAD A12 BACK CHROME.....	MINT- £129.00
HASSELBLAD WINDER CW AND REMOTE.....	MINT £275.00
MAMIYA 55mm f4.5 SEKOR FOR C220/330 etc.....	MINT BOXED £165.00
MAMIYA 150mm F4.5 "G" WITH HOOD FOR MAMIYA 6.....	MINT £199.00
MAMIYA 645 1000S METERED PRISM & WLF & BACK.....	MINT- £299.00
MAMIYA 645 SUPER WITH AE PRISM 80mm COMPLETE.....	MINT £365.00
MAMIYA M645J COMPLETE WITH 80mm f2.8.....	MINT- £299.00
MAMIYA 50mm f4 SHIFT LENS FOR 645 ETC.....	MINT-CASED £365.00
MAMIYA 80mm f1.9 SEKOR C FOR 645 etc.....	MINT £299.00
MAMIYA 150mm f3.5 SEKOR C FOR 645 SUPER etc.....	MINT £145.00
MAMIYA 150mm F4.5 "G" WITH HOOD FOR MAMIYA 6.....	MINT £295.00
MAMIYA 180mm F4.5 SEKOR Z W FOR RZ.....	MINT £199.00
MAMIYA 250mm F4.5 LENS FOR RZ.....	MINT- £195.00
MAMIYA 210mm F4 SEKOR C FOR 645.....	MINT CASED £195.00
MAMIYA 180mm F4.5 SEKOR FOR RB.....	MINT £169.00
MAMIYA 220 BACK FOR RZ 67.....	MINT- £95.00
PENTAX 200mm f4 FOR PENTAX 67 + FILTER AND HOOD.....	MINT- £199.00
PENTAX 55mm F4 SMC FOR 6X7.....	MINT £175.00
PENTAX 55mm F2.8 FOR PENTAX 645.....	MINT BOXED £199.00
ROLLEIFLEX SCHNEIDER 150MM F4.6 MAKRO FOR 6008.....	MINT- £575.00
YASHICAMAT 124G COMPLETE + CASE.....	EXC++CASED £199.00
YASHICAMAT 124G COMPLETE WITH HOOD + CASE.....	MINT-CASED £325.00
YASHICA 124G TELEPHONE AUX LENS SET.....	MINT- £69.00
YASHICA YASHINON WIDE ANGLE KIT FOR 124G etc.....	MINT CASED £69.00

Nikon Auto-Focus & Digital, Lenses Accessories

NIKON F5 BODY WITH STRAP & MANUAL.....	MINT-BOXED £595.00
NIKON 10.5 f2.8 "G" IF-ED AF DX FISHEYE.....	MINT BOXED £399.00
NIKON 28mm f2.8 A/F "D".....	MINT- £325.00
NIKON 28mm f2.8 A/F "D".....	MINT £165.00
NIKON 28mm f2.8 A/F.....	MINT £135.00
NIKON 35mm f1.8 "G" DX AF-S LATEST.....	MINT+HOOD £129.00
NIKON 50mm f1.8 "G" AF-S LATEST.....	MINT+ HOOD £145.00
NIKON 60mm F2.8. A/F D MACRO LENS.....	MINT £265.00
NIKON 85mm f1.8 "G" AF-S LATEST VERSION.....	MINT+HOOD £325.00
NIKON 85mm f3.5 ED DX AF-S VR MICRO NIKKOR.....	MINT+HOOD £325.00
NIKON 600mm f4 IF-ED AF-S WITH HOOD AND FLIGHT.....	EXC+++ £2,495.00
NIKON 10 - 24 mm f3.5/4.5 "G" ED DX AF-S.....	MINT- £425.00
NIKON 12 - 24mm f4 "G" DX IF-ED AF-S.....	MINT BOXED £395.00
NIKON 14 - 24mm f2.8 "G" ED AF-S LATEST.....	MINT-CASED £1,075.00
NIKON 17 - 55mm f2.8 "G" AF-S ED DX +HOOD.....	MINT-CASED £475.00
NIKON 24 - 70mm f2.8 "G" ED AF-S SUPERB LENS.....	MINT BOXED £895.00
NIKON 24 - 120mm f4 "G" ED AF-S VR LATEST MODEL.....	MINT BOXED £745.00
NIKON 28 - 85mm f3.5/4.5 A/F NIKKOR AS NEW.....	MINT+HOOD £125.00
NIKON 35 - 70mm f2.8 A/F "D".....	MINT- £225.00
NIKON 35 - 70mm f3.3/4.5 A/F LENS.....	EXC++ £49.00
NIKON 35 - 135mm f3.5/4.5 A/F + HOOD.....	MINT- £129.00
NIKON 70 - 200mm "G" IF ED AF-S VR + HOOD.....	MINT-BOXED £845.00
NIKON 70 - 300mm f4.5/6.3 ED DX AF-P VR LATEST.....	MINT BOXED £245.00

NIKON 80 - 400mm f4.5/5.6 ED AF "D" VR.....	MINT-BOXED £575.00
NIKON 80 - 400mm f4.5/5.6 "G" ED AF-S VR LATEST.....	MINT BOXED £1,695.00
NIKON 200 - 500mm f5.6 ED AF-S VR LENS LATEST.....	MINT BOXED £1,075.00
NIKON TC20E II 2X AF-S TELECONVERTER.....	MINT- £195.00
TAMRON 1.4X A/F "D" TELECONVERTER NIKON FIT.....	MINT BOXED £69.00
TELEPLUS MC7 2 X CONVERTER NIKON A/F D.....	MINT- £59.00
KENKO PRO 300 2X TELEPLUS CONVERTER N/AFS.....	MINT £75.00
SIGMA 2X EX DG TELECONVERTER.....	MINT £145.00
SIGMA TC2001 ED GLASS LATEST MODEL.....	MINT BOXED AS NEW £225.00
SIGMA 24mm f1.4 DG HSM ART LENS NIKON FIT.....	MINT BOXED £485.00
SIGMA 50mm f2.8 EX MACRO D.....	EXC++ £129.00
SIGMA 105mm f2.8 EX APO DG MACRO.....	MINT-BOXED £245.00
SIGMA 10 - 20mm f4.5/5.6 EX DC HSM.....	MINT BOXED £249.00
SIGMA 15 - 30mm f3.5/4.5 DG EX IF ASPHERICAL.....	MINT- £245.00
SIGMA 70 - 300mm f4.5/5.6 DG MACRO D5300 COMP.....	MINT BOXED £110.00
SIGMA 150 - 500mm f5.6/6.3 DG HSM OS "C" LENS.....	MINT-BOXED £625.00
TOKINA 12 - 24mm f4 IF DX ASPHERICAL AT-X PRO.....	MINT+HOOD £299.00
TOKINA 16 - 50mm f2.8 ASPHERICAL AT-X PRO DX.....	MINT BOXED £275.00
TOKINA 80 - 400mm f4.5/5.6 AT-X D.....	MINT BOXED £245.00
TOKINA 35mm f2.8 ATX PRO DX MACRO 1:1 LATEST.....	MINT BOXED £295.00

Fujifilm X Lenses

10-24mm F4 XF R OIS	Mint- £649
14mm F2.8 XF.....	E++ / Mint- £499 - £539
15-45mm F3.5-5.6 OIS PZ	Mint- £199
16-55mm F2.8 R LM WR XF	E+ £699
18-135mm F3.5-5.6 LM OIS WR XF.....	E++ £499
18-55mm F2.8-4 R LM OIS XF.E++ / Mint- £279 - £349	
18mm F2 XF R.....	E++ £249
23mm F1.4 XF R.....	E++ £589
32mm F1.8 Touit X.....	E++ £329
35mm F1.4 XF R.....	E+ £319
35mm F2 XF WR - Black.....	Mint- £279 - £289
50-140mm F2.8 WR OIS XF	E+ £949
50mm F2.8 Macro Touit - Fuji X.....	Mint- £549
55-200mm F3.5-4.8 R LM OIS XF.....	E++ £489
56mm F1.2 R XF.....	Mint- £689
60mm F2.4 XF R Macro	E++ £289
90mm F2 WR XF.....	E++ / Mint- £679

4/3rds Lenses

7-14mm F4 ED Zuiko.....	E+ / E++ £479 - £749
8mm F3.5 FishEye Zuiko D	E++ £329
9-18mm F4-5.6 ED Zuiko	E+ / Mint- £199 - £259
14-42mm F3.5-5.6 ED Zuiko	E+ / E++ £39 - £49
14-54mm F2.8-3.5 Zuiko	Exc / E+ £79 - £129
16mm F2.0 ED AS UMC CS Samyang.....	Mint- £239
17.5-45mm F3.5-5.6 Zuiko	E+ £19
24mm F1.8 EX DG Sigma	E++ £189
35mm F3.5 Macro Zuiko	E++ £79
40-150mm F3.5-4.5 Zuiko	E++ £49
50-500mm F4-6.3 Apo DG HSM Sigma	E+ £349
70-300mm F4-5.6 ED Zuiko	E++ £179
EC20 2x Tele Converter.....	E++ £169
EX25 Extension Tube.....	E++ / Mint- £49 - £59

Micro 4/3rds Lenses

Panasonic 8mm F3.5 G Fisheye	E+ £349
12-60mm F3.5-5.6 G Vario OIS.....	E++ / Mint- £199
12-32mm F3.5-5.6 OIS G	E++ / Mint- £129 - £149
14-42mm F3.5-5.6 Asph OIS	E+ / Mint- £69 - £79
14-42mm F3.5-5.6 Asph Vario PZ.....	E++ £159
14-42mm F3.5-5.6 G X Asph OIS	E++ £129
14-45mm F3.5-5.6 ASPH G Vario.....	E++ £89 - £119
20mm F1.7 G Pancake	E++ £159
25mm F1.4 DG Summilux.....	E++ / Mint- £279 - £299
25mm F1.7 ASPH	Mint- £99
35-100mm F2.8 GX OIS Vario	E+ £449
45-150mm F4-5.6 Asph OIS	E++ £119 - £129
100-400mm F4-6.3 Power OIS	Mint- £1,129
Olympus 7-14mm F2.8 PRO M.Zuiko ED.....	E+ £699
8mm F1.8 Fisheye PRO M.Zuiko ED....	Mint- / Mint £519
12-100mm F4 M.Zuiko PRO	Mint- £879
12-40mm F2.8 M.Zuiko	E++ / Mint- £449 - £589
12-50mm F3.5-6.3 M Zuiko	E+ / E++ £129 - £139
12mm F2 ED M.Zuiko - Silver....	E++ / Mint £379 - £429
14-150mm F4-5.6 M.Zuiko ED	E++ £279
14-150mm F4-5.6 M.Zuiko ED II	Mint- £379
14-42mm F3.5-5.6 M.Zuiko II R.....	E++ £79
17mm F1.2 M.Zuiko PRO	Mint- £979
17mm F1.8 M.Zuiko - Black	E++ £249
25mm F0.95 Nokton Voigtlander	E++ £479
25mm F1.2 M.Zuiko PRO.....	E++ / Mint- £749 - £789
30mm F3.5 M.Zuiko Macro.....	E++ £159
40-150mm F2.8 M.Zuiko Pro.....	E++ £899
42.5mm F0.95 Nokton Voigtlander..	E+ / Mint- £489 - £499
45mm F1.2 M.Zuiko PRO	Mint- £899
45mm F1.8 M.Zuiko	15 Days / Mint- £99 - £179
60mm F2.8 DN - Silver Sigma	E++ £89
75mm F1.8 ED M.Zuiko	E++ / Mint- £449 - £469

Sony E-Mount Lenses

10-18mm F4 E OSS.....	Mint- £539
16-50mm F3.5-5.6 PZ OSS	E++ £79
16mm F2.8 E.....	E++ / Mint- £79
18-55mm F3.5-5.6 OSS	E++ £79
21mm F2.8 Loxia Zeiss.....	E++ £899
24-240mm F3.5-6.3 FE OSS.....	E++ £549
24-70mm F4 FE ZA OSS	E+ £629
24mm F2.8 AF FE Samyang.....	Mint- £199
28-70mm F3.5-5.6 FE OSS.....	E++ £199
30mm F2.8 EX DN Sigma	E++ £89 - £95
30mm F3.5 E Macro	E++ £119
35mm F1.7 MC Meike	Mint- £49
35mm F2.8 FE ZA.....	E+ £399

50mmm F1.8 OSS	Mint- £139
55-210mm F4.5-6.3 OSS	Mint- £149
60mm F2.8 DN	Mint- £89
65mm F2 E Macro Apo Voigtlander	E++ £599
85mm F1.4 FE GM	Mint- £1,289
100-400mm F4.5-5.6 GM OSS	Mint- £2,099
100mm F2.8 FE STM G Master OSS.....	Mint- £1,149

Bronica ETRS/Si

ETRSi Complete	E++ £449
ETRS Complete + Speed Grip	E+ £279
ETRS Complete	E+ £249
40mm F4 E.....	E+ £129
45-90mm F4-5.6 PE.....	E+ / E++ £349
150mm F3.5 E.....	E+ £79
250mm F5.6 E.....	15 Days £79
500mm F8 EII	E++ £349
2x Converter E.....	E+ £35
AEII Meter Prism	E+ £59
Prism Finder E	15 Days £29

Canon EOS Lenses

10-22mm F3.5-4.5 EFS.....	E++ / Mint- £259 - £269
11-24mm F4 L USM	E++ £1,949
15-45mm F3.5-6.3 IS STM EF-M.....	Mint- £89 - £119
15-85mm F3.5-5.6 IS USM.....	E+ £319
15mm F2.8 EF Fisheye	E++ £449
17-40mm F4 L USM	E+ £309 - £329
17-55mm F2.8 EFS IS USM	E+ £369
17-85mm F4-5.6 IS USM.....	E++ £129
17mm F4.0 L TSE.....	E+ / E++ £1,389 - £1,549
18-135mm F3.5-5.6 IS.....	Mint- £199
18-55mm F3.5-5.6 IS STM.....	Mint- £79 - £89
20-35mm F3.5-4.5 USM.....	E+ / E++ £119 - £129
22mm F2 STM	E++ £89
24-105mm F4 L IS USM	15 Days / E+ £249 - £339
24-70mm F2.8 L USM	E++ £589
24-70mm F2.8 L USM II.....	E+ / E++ £989 - £1,149
24-70mm F4 L IS USM	E++ £549
24-85mm F3.5-4.5 USM.....	E++ £149
24mm F1.4 L USM.....	E+ / E++ £599 - £649
24mm F1.4 L USM MKII.....	E+ / Mint- £799 - £899
24mm F3.5 L TS-E.....	15 Days / E++ £499 - £699
24mm F3.5 L TS-E MkII	E+ / E++ £1,099 - £1,149
28-105mm F3.5-4.5 USM.....	15 Days £59
28-135mm F3.5-5.6 IS USM.....	E+ £119 - £129
28-300mm F3.5-5.6 L IS USM.....	E++ £1,099 - £1,189
28-80mm F3.5-5.6 USM MkIV	E+ £39
28mm F2.8 EF	Mint- £139
35-135mm F4-5.6 USM.....	E+ £69
35mm F1.4 L USM.....	E+ / Mint- £689 - £729
35mm F2 EF	E++ £149
35mm F2 IS USM.....	Mint- £299
40mm F2.8 STM	E++ / Mint- £89 - £129
45mm F2.8 TS-E	E+ £599
50mm F1.4 USM.....	E++ £179
50mm F1.8 EF Mk1	E++ £119
50mm F2.5 EF Macro	E++ £179
65mm F2.8 MP-E Macro	E+ £599
70-200mm F2.8 L IS USM	E+ / E++ £689 - £749
70-200mm F2.8 L IS USM II..	E++ / Mint- £1,199 - £1,249
70-200mm F4 L IS USM	E+ / E++ £569 - £689
70-200mm f4 L USM	Mint- £359
70-210mm F3.5-4.5 USM.....	E++ £99
70-300mm f4-5.6 IS USM	E++ £199
70-300mm F4-5.6 L IS USM.....	E+ £739
70-300mm F4.5-5.6 DO IS USM	E++ £349
75-300mm F4-5.6 IS USM.....	E++ £199
75-300mm F4-5.6 USM.....	E+ / E++ £59
75-300mm F4-5.6 USM III	E++ £69
80-200mm F4.5-5.6 EF II	E++ £39 - £49
85mm F1.2 L USM MkII	E++ / Unused £949 - £1,199
85mm F1.4 L IS USM.....	Mint- £1,189
85mm F1.8 USM.....	E++ £259
90-300mm F4.5-5.6 EF.....	15 Days / E++ £39 - £79
90mm F2.8 Tilt-Shift Lens.....	E++ £649 - £679
100-300mm F4.5-5.6 USM.....	E+ / E++ £79 - £99
100-400mm F4.5-5.6L IS II USM	E+ £1,349
100mm F2.8 L Macro IS USM	Mint- £599
100mm F2.8 USM Macro.....	E+ / E++ £169 - £219
135mm F2 L USM.....	E++ £599
180mm F3.5 EF L Macro USM	E++ £739
180mm F3.5 L Macro USM	E++ £799
200-400mm F4 L IS USM with Internal 1.4x Extender Lens.....	E++ £7,949 - £7,989

200mm F1.8 L USM.....	15 Days £1,449
300mm F2.8 L IS USM.....	E+ / E++ £2,149 - £2,479
300mm F2.8 L IS USM MKII E++ / Mint- £3,999 - £4,189	
300mm F4 L IS USM.....	E+ £549
400mm F2.8 L IS USM.....	E+ / E++ £3,649 - £3,889
400mm F2.8 L USM.....	E+ £2,389
400mm F4 DO IS USM	E+ / E++ £1,749 - £1,799
500mm F4 L IS USM II	E++ £6,799
500mm F4.5 L USM.....	E+ £1,989
600mm F4 L IS USM.....	E++ £4,399
800mm F5.6 L IS USM.....	E+ £5,999

Canon FD Cameras

T90 Body Only	E+ £99
F1NAE Black Body Only	15 Days / E+ £159 - £179
A1 Black Body Only.....	E+ £79
AE1P Chrome + 50mm F1.8	E+ £89
AE1 Chrome + 50mm F1.8	E+ £89
AE1 Chrome Body Only	Exc £49
19mm F3.8 MC Vivitar	E++ £69
24mm F2.8 FD.....	E++ £129
28-85mm F4 FD	Exc £49
28mm F2.8 FD.....	E++ £39
35-70mm F3.5-4.5 FD.....	E+ £29
35mm F3.5 EX.....	E+ £29
50mm F1.4 FD.....	E++ £79
70-150mm F4.5 FD	E+ £25
70-210mm F4 FD	E+ / E++ £39 - £79
75-200mm F4.5 FD	Exc / E++ £15 - £29
135mm F3.5 B/lock.....	E+ £35
135mm F3.5 FD.....	E+ £39
200mm F2.8 FD.....	E+ £99
200mm F4 FD.....	E++ £99 - £129
300mm F2.8 ATX Tokina	E++ £449
300mm F5.6 FD.....	E+ £55

Contax G Lenses

21mm F2.8 G + Finder	E++ / Mint- £399 - £549
28mm F2.8 G	15 Days £149
28mm F2.8 G - Black.....	E++ £299
90mm F2.8 G	E+ / E++ £169 - £189
90mm F2.8 G + Hood	E++ / Mint- £189 - £219

Contax SLR Lenses

25mm F2.8 MM.....	E++ £349
28-70mm F3.5-4.5 MM.....	E++ / Mint- £249 - £279
28-80mm F3.5-5.6 AF	Unused / New £349 - £399
28mm F2.8 MM.....	E++ £199
35-70mm F3.4 MM	E+ £249
45mm F2.8 MM.....	Mint- £249
50mm F1.4 AF	E++ £399 - £449
50mm F1.4 MM.....	E++ £199
55mm F4 ML Macro Yashica.....	E+ £79
70-200mm F3.5-4.5 AF.....	E++ £299
70-300mm F4-5.6 AF.....	E++ / Unused £349 - £649
85mm F1.4 MM.....	E++ £499
100mm F2 AE.....	E+ £599
135mm F2.....	Unused £2,379
135mm F2.8 AE.....	E+ / Mint- £189 - £249
135mm F2.8 MM.....	E+ / E++ £169 - £199
180mm F2.8 AE.....	E++ £349
180mm F2.8 MM.....	E++ £349
200mm F3.5 AE.....	E+ / E++ £129 - £149
200mm F4 AE.....	Unused £449
300mm F4 MM.....	E+ / E++ £269 - £299

Digital Mirrorless

FujiFilm X-H1 Body Only	E++ £1,199
X-Pro2 Body + MHG-XPro2 Grip.....	E++ £849
X-Pro2 Body Only.....	E+ £749
X-T1 Body + Vertical Grip....	15 Days / E++ £299 - £419
X-T1 Body Only.....	Exc / E++ £259 - £389
X-T10 Black Body Only	E+ £279
X-T100 Body Only - Dark Silver	Mint £389
X-T2 Black Body Only	Mint- £699
X-T20 Body Only - Silver.....	E++ £599
X100F - Black.....	Mint- £849
X100T - Silver.....	E++ / Mint- £649
Olympus E-M1 Black Body + HLD-7 Grip ...	15 Days / E++ £289 - £449
E-M1 Black Body Only	E+ £369
E-M1 MkII Black Body Only.....	E++ £989
E-M10 MkIII Black Body Only	Mint- £449
E-P2 Black Body Only	15 Days £49
E-PL2 Body Only.....	E++ £79

E-PL5 Black Body Only	E++ / Mint- £149
E-PL8 White Body Only	E++ £239
E-M10 Black Body Only	E++ £249
E-M10 III Body Only - Silver	Mint £399
E-M5 MkII Black + ECG-2 grip	E+ £599
E-M5 MkII Black + HLD-8G Grip	E+ £549
Panasonic GH5 Body + Battery Grip.....	E++ £1,339
GH5 Body Only.....	E++ / Mint- £1,099 - £1,249
GX9 Body Only - Black.....	Mint £489
G6 Body Only.....	E++ £179
G7 Body Only.....	Mint- £249
G80 Body Only.....	E++ / Mint- £459 - £499
GF-1 Body + LVF-1 Viewfinder	E++ £119
GF-3 Black Body	E+ £69
GH4 Body Only.....	E+ £549
GX7 Body Only.....	E++ £189 - £199
GX8 Body Only	E+ £399
GX80 Body Only.....	E++ / Mint- £249 - £279
GX80 Body Only + Grip	Mint- £279
Sony A6000 + 16-50mm	E+ / Mint- £339 - £349
A6300 Body Only	Mint- £489
A6500 Body Only.....	Mint- £849
A7 Body Only	E+ £499
A7 II Body Only	Exc £689
A7 III Body Only	Mint- £1,879
A7S II Body Only	E++ £1,849

Digital SLR Cameras

EOS 100D Body Only	E++ £239
EOS 1D MkII Body Only	15 Days / E+ £169 - £249
EOS 1D MkIII Body Only	E++ £449
EOS 1DS MkII Body Only	E++ £449
EOS 1DX Body Only	15 Days £1,249
EOS 500D Body Only	E+ £139
EOS 5D MkII Body Only.....	E++ £649 - £689
EOS 5D MkII Infra Red Body Only (720nM)	E++ £799
EOS 5D MkIII Body + BG-E11 Grip.E+ / E++ £1,389 - £1,449	
EOS 5D MkIII Body Only.....	Exc / E++ £999 - £1,349
EOS 5D MKIV Body Only.....	E+ £1,999
EOS 5DS Body + BG-E11 Grip.....	Mint- £2,099
EOS 5DS Body Only	E+ / E++ £1,499 - £1,549
EOS 5DS R Body Only	E++ / Mint- £1,849 - £1,899
EOS 600D Body Only	E+ £189
EOS 6D + BG-E9 Grip	E+ £319
EOS 650D Infra Red Body Only.....	E++ £399
EOS 6D Body Only	E+ / E++ £599 - £659
EOS 70D Body Only	E++ £459 - £467
EOS 760D Body Only	E++ £449
EOS 7D + BG-E7 Grip	E+ / E++ £359
EOS 7D Body Only	E+ / E++ £319 - £359
EOS 7D MkII Body Only.....	E+ £739
Nikon D3 Body Only.....	15 Days £379
D300 Body Only.....	Exc £149
D3000 Body Only.....	E++ £99
D300S + MB-D10 Grip.....	Mint- £479
D3200 Black Body Only	E+ £169
D3200 Body Only.....	E++ £159
D3300 Body Only.....	E+ / Mint- £229
D3X Body Only.....	E+ £879 - £1,089
D500 Body Only.....	E+ / E++ £1,049 - £1,149
D5100 Body Only.....	E+ £159
D5200 Body Only.....	E++ £219
D5300 Body Only.....	E++ £349
D5500 Body Only.....	E++ £399
D600 Body Only.....	E++ £599
D610 Body Only.....	E++ / Mint- £689
D700 Body Only.....	E+ / E++ £449 - £499
D7000 Body Only.....	E+ / E++ £249 - £269
D7100 Body Only.....	E+ / E++ £399 - £419
D7200 Body Only.....	E+ / Mint- £499 - £599
D750 Body Only.....	15 Days / Mint- £749 - £1,089
D800 Body Only.....	E+ / E++ £699 - £829
D800E Body Only.....	Exc / E++ £799 - £1,039
D810 Body Only.....	E+ / E++ £1,249 - £1,389
Df Body Only.....	E+ / E++ £1,149 - £1,249
Pentax K-01 Body Only	E++ £199
K-m Body Only.....	E+ £59
K100D + 18-55mm	E+ £129
K100D Body Only.....	E++ £85
K100D Super Body Only.....	E++ £89
K5 II Body Only	Mint- £269
K70 Body Only	Mint- / Mint £439
Kx Body Only	E+ £79



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Gadget Bags -Backpacks

Crumpler Doozie Photo Sling - Black.....	Mint-	£49
Doozie Photo Sling - Navy.....	Mint-	£49
Proper Roady Camera Sling 2500	Mint-	£35
Proper Roady Camera Sling 4500	Mint-	£49
Kata Gearpack 100DL.....	Unknown	£35
Orbit 110 DL.....	Mint-	£49
Pro-Light Bug-203 PL Backpack.....	Mint-	£139
Rucksack DR465 Digital - Black.....	E++	£29
Lowepro Flipside 400 AW - Black.....	E++	£39
Orion Trekker II - Black	E++	£19
Orion Trekker II - Grey.....	E+	£19
Photosport 200AW	E+	£59
Phototrekker AWII	E+	£59
Primus AW - Artic Blue.....	E+ / E++	£29 - £49
Pro Runner 450 AW - Black.....	E++	£99
ProTactic BP 250 AW Backpack	E++	£75
ProTactic SH 200 AW	E++	£49
Rolling Computrekker AW	E+	£89
Rover Plus AW - Black	E++	£39
Slingshot 100 AW.....	E+	£19
Slingshot 202 AW.....	E+ / E++	£39 - £49
Slingshot 302 AW.....	E++	£45
Super Trekker	Exc	£39
Vertex 100AW	E+	£45
Vertex 200 AW	E++	£79
Think Tank Airport Antidote	Mint-	£139
Streetwalker	Mint-	£79
Cullmann Sydney Pro Action 300 Zoomster.....	Mint-	£19
Sydney Pro Max 425+.....	Mint-	£35
Sydney Pro Vario 200 Zoom - Black	Mint-	£15
Ultra light Pro 300 - Black.....	Mint-	£15
Ultra light Pro 400 - Black.....	Mint-	£15
Ultralight DayPack 300 - Black.....	E++	£39
Tamrac 745 Photo Explorer Daypack.....	E++	£15
Expedition 4x - Black.....	E++	£49
Expedition 5.....	E+	£59
Expedition 6x - Black	Mint-	£79
Expedition 8x - Black.....	E++	£119
Medium Size Backpack.....	E+	£39

Gadget Bag - Shoulder

Crumpler Doozie Photo Hobo - Black.....	Mint-	£39
Doozie Photo Hobo - Navy.....	Mint-	£39
Doozie Photo Hobo - Red	E++	£49
Doozie Photo Shoulder M - Black.....	E++	£39
Doozie Photo Shoulder M - Red.....	E++	£39
Doozie Photo Shoulder S - Black.....	E++	£35
Doozie Photo Shoulder S - Navy.....	E++	£35
Doozie Photo Shoulder S - Red	Mint-	£35
Kingspin 9000 - Black	E++	£99
Road Cage 500 - Grey	Mint-	£35
The Drew Bob 100 Pouch - Red.....	Mint	£9
The Drew Bob 200 Pouch - Black	Mint	£15
The Flying Duck - Black	Mint-	£19
the Trooper Backpack - Forest Green	E+	£79
Lowepro Classified 160 AW - Black.....	Mint-	£59
Classified 200 AW - Black.....	Mint-	£49
Format 100 Compact System Camera Bag - Black.....	Mint-	£9
Magnum AW	E+	£39
Messenger Limited	E++	£35
Nova 160AW.....	E+	£20
Nova 200AW.....	E+	£19
Nova Magnum AW	E+	£35
Nova Sport 35L AW	Mint-	£39
Orion Belt Pack.....	15 Days	£15
Photo Runner.....	E+	£15
Pro Runner 350AW - Black	E+	£69
Specialist 85AW.....	E+ / E++	£35 - £39
Stealth Reporter D650AW	E++	£49 - £59
Toploader Pro 70AW.....	E+	£29
Toploader Pro 70AW II.....	Mint-	£49
Trimtech 2 - Grey.....	E++	£19
Urban Reporter 350	Mint-	£49

Hasselblad Lenses

40mm F4 C Black.....	Exc / E+	£379 - £399
50mm F4 CF	15 Days	£249
50mm F4 CF FLE.....	Exc / E++	£499 - £679
50mm F4 Cfi FLE.....	E+	£799
120mm F4 CF Macro	Exc / E++	£339 - £499
120mm F4 CFE Macro	E++	£989 - £999
150mm F4 C Black.....	Exc	£79
150mm F4 CF.....	E+	£289

150mm F4 CFI.....	E++	£749
160mm F4.8 CB	E++	£349
250mm F5.6 CF.....	E+ / E++	£299 - £349
250mm F5.6 Chrome.....	15 Days	£99
2xE Converter	E++ / Mint-	£239

Leica M

21mm F1.4 Asph M Black 6bit.....	Mint-	£3,449
21mm F2.8 M Black 6bit + Finder	E+	£889
21mm F4 Chrome + Finder.....	E+	£749
28mm F2.8 Asph M Black 6bit..	E++ / Mint-	£1,099 - £1,199
28mm F5.6 Silver	Mint-	£1,549
35mm F1.4 Asph M Black 6bit..	E++ / Mint-	£2,299 - £2,899
35mm F2 Black	E+	£799
50mm F1.1 Artisans 7	E++	£329
50mm F1.4 Chrome.....	Mint-	£1,499
50mm F2 Collapsible.....	E+	£299
50mm F2 M Black 6bit	E+	£849
50mm F2.5 M Black 6bit + hood	E++	£789
50mm F2.8 Collapsible.....	E+	£249
65mm F3.5 Elmar.....	E++	£179
75mm F2.5 Black 6 BIT	E++	£759
90mm F2 Apo M Black.....	E+	£1,689
90mm F2.8 Black	E+	£349
90mm F2.8 Chrome.....	Exc	£299
90mm F2.8 M Black	E++	£849
90mm F2.8 M Black 6bit	E++	£849
90mm F4 Lightweight Elmar.....	E++	£599
90mm F4 Macro M Set 6bit	E+	£1,749

Nikon AF Lenses

10-24mm F3.5-4.5 G AFS DX	E++	£429
10.5mm F2.8 G AF ED DX Fisheye	E+	£249
135mm F2 D AF DC	Exc / E++	£485 - £789
14-24mm F2.8 G AFS ED	Exc / E+	£699 - £749
16-35mm F4 G AFS ED VR.....	E++	£749 - £789
16-85mm F3.5-5.6 G ED VR AFS DX ...	E++	£209 - £239
16mm F2.8 AFD Fisheye.....	E+ / E++	£399 - £449
18-105mm F3.5-4.5 G AFS ED DX VR ..	E+ / Mint-	£99 - £149
18-140mm F3.5-5.6 AF-S G ED VR DX ..	E+ / Mint-	£179 - £259
18-300mm F3.5-6.3 AFS DX VR.....	Mint-	£469 - £519
18-35mm F3.5-4.5 AFD.....	E+ / E++	£199 - £229
18-35mm F3.5-4.5 AFS.....	E++	£459
18-70mm F3.5-4.5 G AFS ED DX.....	Exc / E+	£49 - £75
20-35mm F2.8 AFD	E+	£349
20mm F2.8 AFD.....	E++	£289
24-120mm F4 AFS G ED VR.....	Exc / E++	£399 - £539
24-70mm F2.8 G AFS ED.....	E+ / E++	£749 - £849
24-85mm F3.5-4.5 G AFS.....	Exc	£69
24-85mm F3.5-4.5 G AFS VR.....	E++	£269
24mm F2.8 AF.....	Exc	£149
24mm F2.8 AFD.....	E++	£219 - £229
24mm F3.5 ED PC-E.....	E++	£989 - £999
28-100mm F3.5-5.6 AFG.....	E+	£49 - £59
28-70mm F2.8 AFS	E+	£469
28-70mm F3.5-4.5 AFD.....	E+	£79
28-85mm F3.5-4.5 AF.....	E+	£49
28mm F1.8 G AFS.....	E++	£349
28mm F2.8 AF.....	E+ / E++	£139 - £149
28mm F2.8 AFN.....	E+ / E++	£129 - £139
35mm F1.4 G AFS.....	Mint-	£799
35mm F1.8 G AFS DX	E++	£119
400mm F2.8 AF-S E FL ED VR.....	Mint-	£9,899
500mm F4 AFS IFED	E++	£1,999
50mm F1.4 AFD.....	E++	£169 - £189
50mm F1.8 AF.....	E+	£49
50mm f1.8 AFD	E++ / Mint-	£79
50mm F1.8 G AFS.....	E++	£119 - £139
55-200mm F4-5.6 AFS DX G. E++ / Unused	£59 - £109	
55-200mm F4-5.6 AFS DX G VRII.....	Mint-	£139
60mm F2.8 AFD Micro.....	E+ / Mint-	£229 - £249
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The Sony A7 III, with newly developed 24.2MP full-frame sensor

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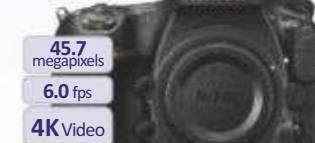
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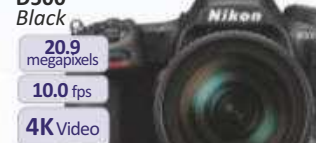
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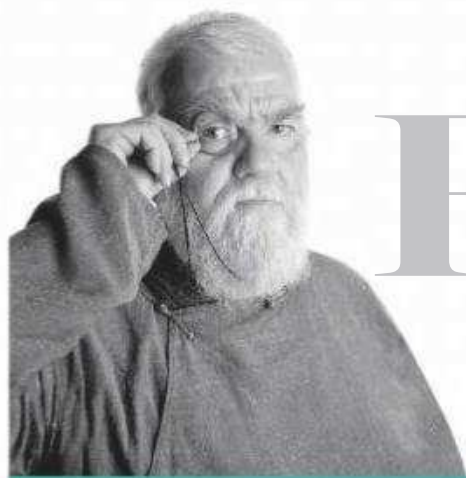
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Final Analysis

Roger Hicks considers...

'Oblique Strategies', 2018, by Edmond Terakopian



© EDMOND TERAKOPIAN

Inspiration has countless roots, just like a tree, where each root divides into smaller roots, then rootlets, then hair-fine capillaries. Any of those capillaries – visual, verbal, imaginary – can give rise to a picture. Here we are presented with a whole set of capillaries in the form of 'Oblique Strategies', a set of cards with inspirational notes/challenges written by Brian Eno in 1975; Google them.

An exhibition earlier this year was also called Oblique Strategies and was organised by the Ealing branch of London Independent Photographers (www.ealinglondonphotography.co.uk); Terakopian's was the lead picture. You should be able to read at least some of the slogans in the picture, and that's one of the first things to notice: how very artfully the cards are arranged, so that even if we can't

read the words in full, we can either work out the motto ('...phasize differences') or ask an even broader question ('Do we need...') This alone is a valuable lesson: details matter.

Exquisite tonality

Before that, though, the first thing I noticed was the exquisite tonality: a masterful use of everything from the brightest possible whites to the darkest possible blacks, yet still with no distractingly blown highlights or blocked shadows. Or maybe there was another first thing, a sort of holy trinity of impact: the Plaubel Makina itself with its big, glittering 100/2.9 Anticomar lens. The lens is more impressive to look at than to use (I've had a couple) but the whole camera is the epitome of top-flight gadgetry – beautifully engraved and mechanically seductive.

Then there's the box, superbly incorporated in the composition. The more I look at this picture, the more I admire it: there's nothing you can really fault. I suppose you could criticise the way the end of the word 'strategies' goes slightly out of focus, but to me, this is a uniquely photographic 'fault': something that is inherent in the process, and re-emphasises that above all we are talking about photography. And the jumbled reflections in the lens? To me, that's what makes it glitter; and because in real life glitter often relies on movement, it's very hard to capture in a still photograph.

You might care to go to Terakopian's website, www.terakopian.com, where you'll see plenty of other equally excellent pictures, and to www.londonphotography.org.uk – the umbrella organisation to which the Ealing club belongs.



Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Demetris Koilalous**



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